

FEBRUARY, 1898

The Etude

WITH SUPPLEMENT

Contents

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PHILADELPHIA, PA., FEBRUARY, 1898.

THE ETUDE.

A Monthly Publication for the Teachers and
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Two Subscriptions or two years in advance, . . .	\$1.35 each.
Three Subscriptions or three years in advance, . . .	1.20 each.
Single Copy,	15 cents.
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Entered at Philadelphia P. O. as Second-class Matter.
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WHAT has the modern music world to give the general public to take the place of the old-time popular cantata for stage representation, a form of entertainment, it is true, crude in inception so far as stage business is concerned, given often without scenery, with nondescript costuming, music of no great value, perhaps no

...dramatic contrasts, little or no cohesion of idea and workmanship, yet popular and useful despite all that might be said by way of arraignment? Are we to have

nothing from our American dramatists and composers that will suit the taste of this portion of our public, conform to the art canons of drama and music, yet easily staged and simple of representation?

THE composer, if he marks his own phrasing, should certainly do so better than a pedagogue who may undertake to revise and edit. The former is certain to indicate his ideas according to the bearing each single part may have on the whole. The latter will be more likely to accomplish his work on technical lines, mechanical instead of artistic.

If a man wishes to gain fluency in expression of his thoughts he must make a point of expressing them. Two ways are open, in writing or *à la voce*. The former affords the larger field and also offers opportunity of more careful expression. You may overestimate the value of your thoughts or you may very much underestimate the use they may be to your fellows. Self-confidence and self-reliance come only after repeatedly measuring one's strength against that of others.

YOU are teaching your pupils. You ask them to note down special points in your instruction. Are you taking down what they teach you? Has it ever occurred to you that a pencil and pad are convenient adjuncts to the furnishing of a studio?

ONE of the leading musical educators of this country once said to a pupil in composition who asked him what was necessary to obtain a good working knowledge of the larger forms, "A few rules and a great deal of application of these rules." Not every one can become a successful composer, but well-nigh every musician who is within touch of a good instructor can learn the principles of musical com-

struction, even if he has no ground for cherishing the hope of becoming a luminary in the world of composition. A knowledge of construction is an invaluable help to analysis and to phrasing.

HAS it ever occurred to some of our enterprising, ambitious, restless American musicians that the larger cities in India, China, and Japan, in which are many Americans and Europeans, whose commercial interests compel them to live there—such cities as Capetown, South Africa, Bombay, Calcutta, Hong Kong, Yokohama, for example—might offer a good field for musical work in teaching and concert playing or private entertainment? We have noticed in exchanges, both American and English, ideas somewhat similar to those above. If the idea is feasible, a young man would certainly profit by the opportunities of opening new musical horizons in these new nations. It may be worth while to consider this possibility and to investigate the possibilities of these new and far-off fields.

No man knows what the future has in store for him. No one dare assume that he will remain in his present sphere for the rest of his life; no one should feel that his field of labor is definitely and finally marked out for him. Every one, who is even to but a small degree oberrant of life and its conditions, knows that all is subject to change, and furthermore that this change is oftentimes radical and startling. Leaving aside this latter feature, it is well worth considering one point in regard to that kind of change which is one of development.

A teacher may be circumscribed in his sphere of activity, may feel himself qualified and adapted for a broader field and yet unable, by force of environment, to pass on to this higher plane. What is he to do? Sit down, in placid ease, with folded hands, and wait?

No time that is spent in acquiring knowledge bearing upon his profession, knowledge and ideas that will help him to become a better teacher ; no work, no matter how hard and exhaustive, that makes a man stronger and more self-reliant, is ever lost.

Teachers who feel themselves tied down should resolutely set to work to bring about self-development, with the sincere and unwavering confidence that if opportunities are presented to them they will be able to accept them, and meet the new and more exorbitant demands made upon them in the new and broader, more exacting fields.

CHAMINADE says "science does not hinder inspiration, but inspiration may be greatly hindered by lack of science." It is, perhaps, unfair to say that many compositions of the present day lack inspiration. That is a point not to be determined by mere dogmatic asser-

of them reveal a lack of science. A man may have beautiful melodies, rich, glowing harmonies and tonal combinations flowing through his consciousness, but he will never be able to give anything like an adequate expression to these conceived effects unless he has a practiced hand so far as the science and technic of composition is concerned. In this number the publisher offers that which should help to

lisher of THE ARTIST makes an offer that should help to stimulate aspiring composers to serious systematic study, and to an endeavor to obtain a knowledge of the resources and possibilities of that *sine qua non* of the composer of music other than mere "tune," that rich, subtle, thematic treatment. We trust that we shall have

a ready and full response from composers. It is an offer that should appeal directly to students of composition by affording them an opportunity of measuring their own ability and training against that of others.

THE art of music is gradually assuming a new phase in social life. Men of thought begin to appreciate its worth as a serious consideration; women of society begin to apprehend the dignity of its message. Latterly, the fact gains credence that our greatest composers live not by virtue of a tinkling cadence, a mellifluous melody, the sonorous harmony alone, but by the message each brings of ennobling sentiment and lofty aims. It behooves teachers, therefore, as its messengers, to study well the art's "*eternal principles*," and while new inventions, new systems, new methods come and go, to be in readiness for a questioning world as to music's vital significance.

Not alone the method of Leschetizky, the use of a Steinway piano, the record of being Liszt's "favorite pupil," the advantage of a personal acquaintance with Grieg, will assure success to the teacher. Not even the careful reproduction of a Schubert lyric, nor even of a Beethoven epic, will do more than give credit for digital and vocal skill. 'Tis a thorough study of the art of whose manifestations the above names attest the value, which should be the focus of the musician's strivings, the objective point of his studies, the text of all his teachings, the principle of his life.

Those organizers who, in all seeming, try to impress themselves with the idea that organ playing, and particularly concert work, makes great demands upon the muscular system and requires, as an inevitable adjunct, extraordinary gyrations and contortions, whose pedaling causes the body to dance up and down like a Jack-in-the-box, who must twist and squirm from side to side in making changes in registration,—these organizers, who produce more effects to the eye than to the ear and the ear than to the mind, are the least likely to receive and learn a lesson. The great French organist's attitude and actions are, in the highest sense, calm and dignified. In a Frenchman, whom we Americans consider excitable and animated in the extreme, we would look for the direct opposite. But not so, as said before is the style of M. Guilmant. Never, even in great climaxes, does he allow himself to appear excited or agitated. The organ is an instrument of the massive type, a power, a force, and the things that must be perfect matter, must be repose personified. True art causes difficulties, artificiality creates them.

HAVE you tried to utilize that principle of mankind, the tendency to aggregation? When is your ensemble choir? You may have but one piano. Perhaps if you bring your influence to bear on the problem you can find some way to surmount the difficulty. Is there no violin player that you can reach, not only one, but two or three? Or a flute player, it may be, is in your community.

One line is open to you. Why not get together a choral organization of some kind? Perhaps you already have a choir. The aggregated force and endeavor of your community, in musical affairs, may be waiting for you to lead it. The force of the aggregated force that has wonderful momentum once set in motion,

Woman's Work in Music.

A PLEA FOR MORE SERIOUS WORK AMONG SO-CALLED MUSICAL CLUBS.

Set in motion by Mrs. Theodore Thomas at the Columbian Exposition, a great wave of musical activity in the line of women's musical clubs has swept over the country. In the directory of women's musical clubs of the United States, recently compiled and published by Mrs. C. S. Virgil, there are over 225 clubs represented, and exactly one-half of the number have been organized during or since the Columbian year. Mr. Thomas felt so strongly the great influence these clubs would have on the musical culture of the country, that he gave great help to the movement which Mrs. Thomas so ably carried out. Mr. Krebbs, in speaking at the informal meeting of women's clubs at the M. T. N. A. Convention last June, said he thought the influence for good of these clubs could not be overestimated.

So much for the good that these clubs do, but there is an element of evil in them that bids fair to hurt the cause of music. That a little learning is a dangerous thing needs no proof at this late date, and in the wake of this great wave of musical enthusiasm has come a train of dilettantes who organize musical clubs without serious aim or serious work. The recipe for the making of one of these clubs could thus be summed up: Take a high-sounding name, add a good deal of constitution, mix well with by-laws and parliamentary discussion, sing a few songs, play a few pieces, read an occasional paper; season well with tea and talk, and, above all, have a beautiful club pin, and, behold! you have a musical club!

Shades of the great departed! Could Beethoven, Mozart, Schumann, and all that noble army know the play that is done under the shadow of their names, would it be they and St. Cecilia herself die a second death?

Again, a strictly literary club will take to itself a musical department, which generally means that some of the members who do not enjoy mental food need diversion, or that the appetites of the club need to be whetted for the physical repast to follow; so a sort of prearranged is served up in the way of a few songs *à la mode*, or a tasteless performance on the piano, and, lo! we have a musical department in our club. Notwithstanding this pessimistic view of women's clubs, there are many that are doing noble work whose example is felt in a large number of communities. It is to be hoped that they will prove to be the little leaven leavening the whole lump.—ADA B. DOUGLASS.

THERE was a time when amateur female singers and instrumentalists were looked upon with horror by society people generally, and the term "musical performer" was in very bad repute. All is changed now, because custom has ordained that musiciennes in private houses are proper and quite in keeping with fashionable functions of all kinds; and whether they are given by women who make music a profession, or whether by those who follow the art only as a pastime, it matters not. Are you a player on any instrument or do you sing? If you can answer affirmatively to either of these questions, then you may consider that you will have no trouble in obtaining a hearing in society circles. The woman who has a superior voice, of course, stands a better chance than the one whose abilities are only of the ordinary quality, but she who can both sing and play is in great demand in fashionable circles in all the large cities.—"The Harmonist."

MASCULINE AND FEMININE IN MUSIC!—Roughly, one can divide composers into two classes; to whom appeals to men, and that which appeals to women. Among the first a writer in a London paper cites Brahms, Bach, Beethoven, Wagner, and Schumann; and among the second, Mendelssohn, Grieg, and Chopin. Some composers appeal to both men and women, as

Wagner. He says: "I am not at all sure that women really care for what is best in his music. They like his emotion, but do they admire his solidity, the richly embroidered purple of his harmony, the wondrous web of his polyphony, the sombre emphasis of his declamation? All women like Chopin, on the other hand, just as very few women really care for Beethoven unless they be educated musiciennes—for education balances the influence of sex. Then there are masculine and feminine pianists and violinists. Paderewski appeals more to women than to men, and d'Albert more to men than to women; Sarasate is particularly a feminine violinist, whereas Joachim and Ysaye are not. In order to disarm gathering indignation, I may as well say that by masculine and feminine I do not refer to the mere accident as to whether a human being is born a man or a woman, but to the essential cast of mind and temperament."

To the amateur club woman is opened a field of musical study nowhere else obtainable. Not only has she the enjoyment of studying the works of composers, judgment and comparison of their interpretation and execution by her associates; the interesting development of individuality in conception not the least of such enjoyment,—but the advantage of personal active performance before stimulating critics is also hers. No critic is so relentless as the amateur; and while charity comes with advanced knowledge, the amateur finds, perhaps, more stimulus in the possibility of condemnation of her equals than in the kindly leniency of her masters.

There is no means of correctly estimating the value of the amateur club to the musical culture of a community. The incentive to study and the inspiration of competition are inestimable; and the opportunities for acquaintance with classical and modern composers, as also of hearing artists in the profession, are by no means less attainable. To my mind many benefits would accrue by fostering the interchange of both musical and executive ideas would be helpful in eliminating the many difficulties and errors sure to develop in the progress of the work, and the amateur club thus establishes a national rather than a local plan, insuring more progressive and pretentious results.—MRS. GEO. B. CARPENTER.

It is feared by many musicians that the work of women's musical clubs will expend itself without good results; that a sort of amiable faddism will be its characteristic note, and the ladies will hold their meetings and have a nice, sweet time and hear a lot of sweet talk about music, with all the necessary diffusions, without leaving any more serious impression upon the community at large than a soap bubble. There is something in this idea, and there is a certain line of lecturing in connection with these clubs now going forward which is open to this criticism. I mean now that whole lot of lecturing and talking about music which follows those persistent feminine ideals—the syllabab and the candle-fairy. It is so easy for a woman gifted with a fine presence, a melodious voice, an angelic disposition (when she is n't crossed), fond of music and well-gowned (for nothing gives so solid a foundation as this), to stand before an audience and talk amiable irrelevances with alleged application to music; a little poetry on the side, occasional references to Raphael and other well-known painters, with a background of angels, sunsets, and halos. If her audience is properly selected, the impression at the end of the effort will be that of having experienced something "quite too modern for anything." But its value as an explanatory serious study of music, will be an inspiring incitation to nothing, but worse than nothing, if it is the case of the soap bubble; but at the same time you are "out" a certain amount of soap, which you never get back.

The candle-fairy ideal leads to a slightly different production, the enjoyment of moonbeam and halo being rather less; and for stiffening, or as a basis for the saccharine crystallization, a few facts are usually taken, just as they put in the kettle for the rock-candy

to crystallize upon. In this way certain facts about composers, epochs, important compositions, and the like, are administered in a sugar-coated way, often very pleasantly, to the patients and without perceptible harm to their musical health.—W. S. B. MATTHEWS in "Music."

POSSIBILITIES OF PROGRAMME MAKING IN SMALL CITIES.

If there exists in a small town or city a good musical leader with a well-developed overtone and a capacity for organization as well as a genius for programme building, the chances are that, from an educational point of view, the benefit will be inestimable. The great thing to avoid in such work is that the natural desire for popularity shall lower the standard, and the programme shall be leveled to meet the wishes of the untutored ears that hunger for "tunes."

That programme making is a fine art can not be denied, and it must be managed with discretion, tact, and judgment. One can not expect the average untutored listener to be jerked from "All Coons Look Alike to Me" into the exalted atmosphere of a Beethoven symphony, without a pause between stations, and arrive in other than a breathless condition, somewhat stunned, in fact. But one must ever keep his eye on a pure, high standard, and insist upon intelligent conception.

Lecture recitals, once so novel, now so well known, have been productive of much good fruit.

A small city, suburban to a metropolis, has what would otherwise be a somewhat flat and tasteless winter season, enlivened by two vocal clubs, both admirably managed. Suburban towns frequently depend almost solely upon the attractions of the parent city, and one who has been a resident of a suburb well knows the discomfort during the last numbers of a programme, and the finish is quite often sacrificed for fear the last train will be missed.

These two musical clubs are composed the one entirely of men, the other of women. The latter club is under a particularly capable leader, who loves music for music's sake. She does her work entirely for love and receives no remuneration at all.

The club recitals in the somewhat novel name of "The Dominant Ninth," and has some fifty members who pay \$5.00 each at the beginning of the season, and this supplies them with music and pays the other expenses. There are some 300 associate members who also pay \$5.00 yearly, their tickets each admitting two persons to the five recitals given during the season, three of which are artist-recitals, while two are given by the club. No single tickets are procurable. The club meets for practice once a week, and is admirably drilled in high-class chorus work.

During the present season two artists' recitals have been given, namely, Madame Lehman's setting of the Rubaiyat, and Omar Khayyam's great Persian Quatrains as translated by Fitzgerald. This most difficult and praiseworthy piece of work was listened to most earnestly by the audience and was received with enthusiasm. The leader presided the singing with brief explanation of the poem and the music.—MRS. L. E. CHITTENDEN.

A CARD FROM MRS. THEODORE THOMAS.

MRS. THEODORE THOMAS desires to inform the press, the public, and the amateur musical clubs of America, that her name has been a second time fraudulently used in the circulars of the National Federation of Women's Musical Clubs, as the chairman of its Board, in spite of her published statement to the contrary and her indignant protest against its unauthorized use in the same connection last fall. Mrs. Thomas wishes to state emphatically that she is not, and never has been, connected with the Federation in any capacity whatsoever, and that the circulars issued by that Association signed with her name as president of its Board, are, so far as she is concerned, fraudulent.

MUSICAL ITEMS.

MRS. PATTI, it is announced, will give a series of concerts in Scandinavia.

MARCELLA SEMBRICH has signed a contract for twenty concerts in this country next season.

THE SON of Wilhelm, the famous violinist, is meeting with success as an artist and teacher.

CAMILIA UNSE, the violinist, after more than thirty years of public work, is still giving concerts.

THE veteran tenor, Sims Reeves, has been added to the list of professors of singing in Trinity College, London.

WM. ARMSTRONG, the well-known music critic of Chicago, is meeting with success on the lecture platform.

ALEXANDER SLOTT, now touring in this country, resides in Leipzig, and devotes considerable time to teaching.

THE National Congress of Musicians will meet at Omaha during the coming exposition. Wm. H. Sherwood will preside.

A FRENCH musical instrument maker has made a chromatic kettle drum. What a boon to the modern composer of orchestral music!

OPERA singers in Germany receive much lower salaries than the same class of people in the United States—not more than a third, in many cases still less.

DVOŘAK is said to be continuing his researches in regard to the characteristics of negro music, which furnished the inspiration for his symphony "From the New World."

PADEREWSKI has abandoned a proposed series of recitals, and has announced that he will make no more concert tours until he has finished his much-talked-of Polish opera.

SIGNOR NICOLINI, husband of Adelina Patti, died at Pan, France, during the past month. He was a famous Italian opera tenor, and was married to the great prima donna in 1888.

GOLOSOWSKI, who was in Europe some time ago, says that the influence of advanced methods is plainly evident, and is rapidly relegating old, traditional methods to the background.

IN 1876, in Vienna, Mss. Marchesi had two pupils in her class in operatic singing, who became famous in a different sphere—Arthur Nikisch and Felix Mottl, both now celebrated conductors.

MR. AND MRS. HENSCHKE have finished their tour and will return to England, it is announced. Their recitals have been of great educational value to teachers and students of the vocal art.

ARTHUR NIKISCH has signed a life contract with the authorities of the famous Gewandhaus concerts in Leipzig. This will entirely prevent his possible return to the United States as a conductor.

DURING his enforced idleness due to his late illness, while engaged in giving a series of concerts in England, Grieg wrote a new set of "lyric pieces" for the piano. He has recently played them in public.

THE Chamblaine tour of the United States seems to have been abandoned or postponed until the next season. It is said that the composer had formed great expectations of the financial returns of her tour.

MRS. H. H. A. BEACH's symphony will be performed in Boston and New York this season. This is a great tribute to the work of Mrs. Beach and a recognition of the status toward which many women composers are aiming.

A BROTHER of Tchaikowsky is collecting materials for a biography of the great Russian pianist and composer. The latter was a great letter-writer, and many of his letters from other people were preserved. These, and a diary covering a portion of Tchaikowsky's life, should aid in the preparation of a most interesting and valuable contribution to musical literature.

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GULMANT's concert tour will be extended until some time in March. An English writer says that the influence of the great French master has definitely shifted the center of artistic organ playing and schooling to Paris.

RICHARD STRAUSS gave some concerts in London at which several of his recent orchestral works were produced. As usual, the critics and public are divided—some lauding the composer, others damning him with faint or no praise at all.

A WRITER on Brahms has noted the interesting fact that in his earlier life the composer wrote long sonatas, whereas toward the end of his life he gave himself to the making of smaller pieces, intermezzi, rhapsodies, and other short single movements.

THE report is current in both secular and musical journals that Max Bruch, the composer, now in his advanced years, is in needy circumstances. Music patrons in Germany have interested themselves, and it is announced that he will be placed above want.

THE Berlin Mozart Society has examined and pronounced genuine a sketch-book of Mozart which dates from the year 1764, when the boy was but eight years old. It is a small volume of forty-two pages and is filled with compositions by the precocious child.

MR. GEORGE W. CHADWICK, director of the N. E. Conservatory of Music, has been offered and has accepted the position of director of the Worcester (Mass.) Music Festival, succeeding the veteran Carl Zernahn, who had maintained that relation for the past thirty years.

SOPIA's new opera, "The Bride-Elect," is now before the public. So far the verdict has been favorable. The "March King" is his own libretto—a combination not often found. Rhythmic and melodic characteristics of the familiar Sousa type, of course, abound in this new work.

In a series of very interesting experiments, Dr. J. G. Mackendrick, of Glasgow, has shown that electrified water will convey vibrations of sound corresponding exactly to the various musical rhythms, and that a deaf person may enjoy this phase of music by keeping his hands in the water.

THEODORE THOMAS and his orchestra met with decided success on the concert tour over the Western circuit. The Boston Symphony Orchestra has had the same results in the East. These two organizations are now supplying the demand for the best orchestral music not only in their own cities, but practically in the whole United States.

AN innovation has been introduced by the Vienna Philharmonic Society, which, if adopted by our leading orchestras, could be made a great stimulus and offer useful opportunity to students of composition. It is announced that several rehearsals will be set aside every season for the trying over of new pieces which any composer may send to the Society.

A PUPIL of Paderewski writes of the latter's teaching. He lays stress on producing a beautiful, broad singing tone by pressing the keys to the very bottom; advising the playing of scales very slowly and very legato, lifting the fingers as little as possible, accenting every third or fourth note; as daily studies he suggests the études of Czerny's, especially the first three to be played every day slowly, and with broad tone.

CONSIDERABLE comment has been made in musical journals on the report that a hitherto unpublished setting of Goethe's poem, "The Erd-King," by Beethoven, has been discovered. It has been arranged by Heinrich Becker, of Dresden. The authenticity of the manuscript is vouched for by the "Gesellschaft der Musikfreunde" of Vienna. It is said to compare favorably in every respect with Schubert's celebrated setting.

AMERICAN opera seems to be making forward strides. After successful seasons in Philadelphia and Boston, the Castle Square Opera Company has established a permanent opera in New York. The motto is: Opera in English, at popular prices, and with American artists in the casts.

It is likely that the same effort may be made in other of our large cities. It is a splendid move and should do much to help advance the cause of good music among the great mass of theater-going people.

QUESTIONS AND ANSWERS.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will receive no attention.]

L. A. P.—It is not an easy thing to explain, in a few words, such a subject as phrasing. Perhaps it will help you if you are referred to the matter of punctuation as used in ordinary writing. You know how unintelligible a sentence or, better still, a paragraph will become if you take away all commas, semicolons, and periods. Now a composition may be considered as a complete work, broken up like a chapter into paragraphs, sentences, and phrases; and the curved lines of various lengths indicate the extent of the different divisions (sometimes called phrases) of a composition. It is important to note this, since otherwise the mind of the hearer has no resting place, as it were. If you have done or should do some study in analysis, you will find the subject become very clear. Mendelssohn's "Songs Without Words" will furnish good ground in phrasing.

C. N. Y.—Intervals are named from the number of letters they include therefore the interval between C and A is a sixth. If written C sharp-A, or C-A-sharp, it is called minor, because they are separated by eight half-tones. The interval between C and C-sharp is called a second. In determining the kind of an interval; if written C-A, it is a major sixth, as they are separated by nine half-tones; if written C-A sharp, it is an augmented sixth, they are separated by ten half-tones. C-flat in our tempered scale are represented by the same number of letters as the same keys on the piano as C-A sharp, but C-flat includes seven letters, and consequently is called a seventh.

The relationship of scales depends on the *tertias* which they possess in common; thus the tetradich C, D, E, F-sharp, is to C and D, therefore they are related; the tetradich C, A, B, belongs to C and C-sharp, therefore they are related. Consequently every scale has two major relatives, every key has two relative minors, therefore the group of related keys contains three major and three minor scales. The relative of a minor key is those keys that are related to its relative major. So far the relative of A minor must be C major, F major, G major, D minor, and E-flat minor.

The relationship of scales is exhaustively treated in a book by Dr. H. A. Clarke, now in press, in which this relationship is made the basis of a simple system of learning harmony.

H. E. H.—There is absolutely no rule that governs publishers in accepting compositions for publication. All depends upon the reputation of the composer, the merit of the composition, its suitability for the catalogue of the publisher, and also the supply of the style of the composition submitted may be out of proportion to the demand. We have lately rejected all two-steps; we have published about as much as we can well handle in that line. The waltz movement is also losing its popularity. The above are only a few of the points that have to be taken into consideration in making a decision as to accepting a composition. It may be of interest to know that we do not accept one piece out of ten that are sent to us.

M. A.—We suppose that you mean read-alongs in your question as to the meaning of the terms "8 fl." and "4 fl." in connection with stop names.

The terms are borrowed from the pipe organ. The low C, second ledger line below the staff, has clef, which is also the first key on the pipe organ, is produced by a pipe eight feet long. This is the normal octave, so to speak, and corresponds to the pitch as given on a piano. Instruments which produce tones in this same register are called of 8 ft. tone. If you draw out a 4 ft. stop you will note that the pitch, using the same key, is an octave higher than that of the 8 ft. stop. If both are played together the effect is as if two voices sang a melody an octave apart. If you use a 4-foot stop in solo, you will note the effect of a single voice. If you use a 4 ft. treble stop to produce a light, soft sound, especially if the playing be done an octave lower than the printed notes call for.

K. T. V.—A rule often given to find the key of a composition is to note on what degree the final chord of the piece is based. In the great majority of cases the last note of the piece is the key of the piece accordingly. For example, say the bass ends on A. If the signature is three sharps, the key is A major. If the same as C-sharp, it is without sharp or flat—the key is A minor, also A is the sixth degree of C major and the relative minor of C. This may be drawn in the following manner: If the last has note is the sixth of some scale, the key is the minor of the same degree as this last note. In some late compositions, such as some of the late works of Liszt, with the triad. In this case, the key of the piece is determined by the first or principal movement, which is always the leading factor in fixing a key; similarly, when a movement has several subjects, go by the first.

HOW TO MAKE A LIVING.

BY EMIL LEBLOND.

(Continued.)

A RECENT friend of mine who has been much interested in the present series, informs me that it is all very well to point out "how to make a living," but that it would be of much more benefit if practical suggestions could be made as to "how to make several livings." These to enlarge the scope of the topic would be manifestly an impossibility, and speaking of the desirability of maintaining one's price for all pupils alike, draws attention to the lamentable fact that so many patrons are apt to select the cheapest teacher without considering that he might turn out to be the dearest in the end after all. They proceed on the plan of the traveler, who steps up to the railroad ticket office and asks for a ticket to Springfield. "Which Springfield?" asks the ticket-seller. "Illinois, Massachusetts, or Ohio?" "It makes no difference to me," quoth the traveler, "give me whichever is the cheapest."

It is foolish to encourage false hopes or to raise great expectations without a proper basis to work on. Sooner or later the student will realize that fate has ordained otherwise and the blame will rest on the teacher. One can not sufficiently go into the details of what constitutes proper practice and sensible study. By "proper" I mean beneficial. Almost without exception all students practice too fast; instead of making that tempo the starting point which can be accomplished comfortably, they start at too great a speed. The consequences are most injurious, the performance is necessarily incorrect, and constant stumbling comes, all control over the fingers and the mechanism is totally lost, and the result is an unmitigated fiasco. The remedy is so simple and obvious that it should really be considered a matter of course and self-evident fact. How practice, at first with separate hands, will do wonders. Every little difficulty should be dealt with separately and thoroughly mastered before incorporating it with the piece as a whole. It is a good plan to practice portions a definite number of times; in many ways, particularly the classical, speed is quite a secondary consideration, and an evenly developed technique is much more necessary.

As to memorizing, I consider it a specific quality of the mind, like sight-reading; both must come somewhat naturally in order to admit of much development. To get the first piece (like acquiring the first million) is the rub, the most costly. A big repertoire is not necessarily an indication of a great artist. It is a very easy matter to play a great many pieces very badly. Better study a few selections to a great finish, for you will be judged by them; and if one important piece is performed well it is usually assumed that you can excel in many others.

In criticizing others, give them credit for what they have accomplished, and do not blame them for omitting that which is not in their line or legitimate sphere. Keep up your credit if you can; and pay your debts, even if it keeps you poor to do so; the best way is not to ask for credit. It is not a bad plan to have a small bill at the music store, and just as well not to confuse your patronage to one in particular. If you are of sufficient importance to be recognized by a piano house in your professional capacity, do not make yourself the slave of an agreement to give all your custom to the one house, and demand to the abuse of other commercial interests to the same line of business.

endeavor to derive some pleasure from the exercise of your profession. In recent playing, of course, there is a sense of power which amounts to some latent satisfaction. The artist, however, is too often like the chef, who prepares a dinner simply for the enjoyment of others, but there is likewise a tremendous satisfaction in watching the improvement of your students from year to year, unless they are side-tracked to some competitor. Do not imagine that you will build up a business by raffles. Fashionable pupils are but seldom desirable in the firm (evening, etc.) take up all their available time, and very little is left for serious study. Besides,

they are never in town to take their lessons; a slight cough, which Smith Bros.' famous preparation would speedily cure, sends them to the south of France; or their return the day-after season commences, and necessitates a trip north, and a rheumatic attack finishes the year at some hot springs. Better attend to the musical wants of the educated middle classes, to whom the art means more than a dancing, fencing, or riding lesson would.

Deal gently with the hallucinations of pupils—they all imagine that it always storms on their particular lesson day, that they played perfectly just before leaving home, that they did not make the mistakes you correct, that their practice is not doing them any good, and that every one else performs much better. These things do not hurt anybody, and can be dismissed without serious discussion.

When a pupil whose work you have valued disconcerts, ascertain the cause. Often a frank explanation of some slight dissatisfaction of which, perchance, you have been ignorant, will clear the atmosphere and enable you to retain the pupil. From new applicants ascertain main points definitely; inquire as to their past work, their possibilities of practice, what their plans are, how long a period they can devote to study; in short, elicit sufficient information to enable you to go ahead systematically and definitely with the work of each individual. Very often specialties of technique are materially helped by one pertinent remark, much more so than by a long circumlocutory explanation.

Half the battle is won in the correct grading and attractive selection of teaching material, and in this matter the teacher must permit no interference from any one. There are many fine compositions which are not suitable for pedagogic purposes. It is foolish to go rainbow-chasing in our profession. Every town has its Rosen and Paderewskis, who really imagine that they can easily duplicate the performance of these masters. They do not realize that if they could, the success would also be duplicated. The world furnishes a free-for-all race, and the best sprinter usually wins; only, you must not relax your eternal vigilance. Remember that all things come to him who hustles while others wait. Be satisfied with your lot, and try to own one. The composer must not wait for inspiration, nor the teacher for talented pupils. It is our business to teach every one all that they can possibly learn, talent or no talent, and with sufficient application a great deal can be accomplished by any student. It is astonishing how much poor playing one hears in spite of first-class instruction, and vice versa. Some people are fated to play very well, and many decline to perform very badly, and the pupil must take her own risk, for only the sequel can tell. If you are the happy possessor of a temper, keep it to yourself; cultivate the art of becoming more ominously polite, as your dander rises; when you show violence, you are beginning the remarkable work of medicating your nose in order to spite your face. Besides being your form, it is poor teaching. Neither sarcasm nor innuendo are in place, and better not say the smart thing which happens to occur to you at the expense of the pupil. Far better confine that expense to the payment of your tuition.

Do not furnish a piano recital with each lesson; to demonstrate a point practically at the piano after discussing it is very well, but to constantly play is simply to show "how it works," without explaining "how to work it." Criticism need not necessarily be the most amiable, but it can be forcible and yet polite.

While teaching, do not make yourself too comfortable or rooster. Too much comfort leads to neglect.

Discuss the form of compositions. If you teach a sonata, the pupil should be told what constitutes a sonata, and similarly each different species must be analyzed. Insist on the study of correlative branches, such as the theory and history of music, and have all pupils subscribe to THE ETUDE. In many ways piano playing furnishes a convenient Cinderella. If a girl gets weak digestion is slightly at fault, the half-hour spent at her piano deprives her of needed exercise; headaches, nervous troubles, carache, and every ill which mortal flesh is heir to is speedily blamed to piano practice, and les-

sions are stopped. Often this becomes a serious matter, and one which it is a delicate and difficult task to cope with successfully.

As to results, we must, *no less* *no less*, get them in all cases, and teach everything to play something reasonably well. People must be made to exercise, in music study, a small modicum of that common sense which they have to bring to their public school work. Often an intelligent student wonders why she has gone just so far, and is not perceptibly going much further. In such a case the uses of old methods are exhausted, and different modes of practice must be suggested. It will not do to come to a standstill. Do not let your students catch up with you. If you can not do any better, keep just a little ahead of them, for otherwise you are a "goner."

Too much attention can not be paid to the early cultivation of a musical touch on the piano. Since it is an instrument of percussion, and naturally furnishes a less graceful task as to the purely sensuous element and production of sound (so much more evident in the human voice or in stringed instruments), the difficulty in the way of producing artistic effects are much increased. The proper use of the pedal finds its vain connection with this very point.

Many have practiced too much, but never enough. So long as the scholar simply does it because she is told, the benefits are dubious. It is only after she becomes an independent agent and mental force that a higher view of the task is taken.

There is a constant shoving process going on. Push back just as hard as you are being crowded, or you will go over the brink and end in oblivion.

THE AMERICAN STUDENT.

OUR YOUNG people have not learned to study. As has been said, we possess the most wonderful mechanical genius and aptitude; the idea seizes us to begin music study; the whole plan is comprehended in the getting of an instrument; and it is undoubtedly true that we can get something out of it quicker than other people in the world, but we get nothing refined. Our system of musical study is woefully hap-hazard, in the face of all the culture that has been imported and brought up about us we seem not to be affected. I am speaking of the general run of American young people. We get a teacher; he may be good, he may understand his business thoroughly, he may set us to work on the most perfect method, but he is powerless to deal with our impetuosity to get at results; long before he can succeed in laying a sure foundation, we have anticipated him, and got the capstone laid, and the ridgepole, completed the structure, and gone off with it. It is difficult to fix the blame for this condition; probably there is no blame to be fixed—it is one of those conditions which will work itself out by the law of evolution. Occasionally we meet with a young person, a real American, who has the enthusiasm, slightly differing from most others, which makes him resolved to spare himself no pains and no time to make his course complete and his results commendable. In such cases the intelligent, conscientious teachers manage to sow a little seed, which, falling upon fertile soil, results in something like satisfactory fruitage. However, the world was not made in a minute, and America can not be made artistic in this decade nor in the next; consequently, it is well that we get a barbarian satisfaction out of our barbaric music, and of my ambitions readers object to this latter phrase they may console themselves by saying it is the other fellow who is the barbarian.—LEWIS W. DORRIS in "The Leader."

—It must be remembered, always, that art does not impart qualities; it only develops them. We see in a picture just about what we want to see. To the pure all things are pure. Music plays upon the forces within, arouses and develops them, does not impart goodness or badness per se. If music bestowed all the desirable virtues upon its devotees (we wish it did), our orchestral musicians would be pinks of perfection, but they have not all, as yet, arrived at that desirable condition—"Musical Victor."



THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

OVER-DIRECTING.

S. N. PENFIELD.

THE successful teacher is the one who stimulates his scholar to investigate, to search for himself, to straighten out knotty passages of tempo and fingering, and to discover the meaning and significance of the various phrases and periods. When a pupil shows an original conception of a passage, the teacher should always commend him for at least the originality, then show him wherein this is faulty and why. The writer is frank to say he has occasionally had valuable suggestions thus offered by pupils. It is an acknowledged fact that from our myriad piano students of to-day there is a smaller percentage of independent musicians turned out than from the few of a century ago. And this in spite of our advance in methods.

Surprising, yet true? Largely because musicianship, like character or muscle, is to a great extent developed by the surmounting of obstacles. Our modern methods aim to clear away all obstacles so that one may scale the Parnassus "on flowery beds of ease." This is exaggerated by the common habit of overordering pupils and marking their music all up with minute directions, as suggested in this column last month. If you say that the average pupil does not and can not catch the phrasing and meaning of music printed with the ordinary expression marks, I reply that the average pupil of the day is often treated as a ninny whose thinking must ever be done for him by a teacher. This may do for a dull pupil, but an entirely different method should be used for a bright pupil with a musical ear. Simply stimulate, encourage, and keep him in the right track. Publishers are not free from blame, for they often encourage the pedantic editing of standard works. The explanations and footnotes of many of these "editions" remind one forcibly of the reading matter in some of our first readers and picture books: "This is a cow and that a dog. What does the dog say to the cow? He says bow-wow," etc., etc.

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THE IMPORTANCE OF BEGINNING ARIOTH.

THOMAS TAPPER.

RECENTLY there appeared a work dealing with the question of school education—the result, in fact, of a five months' tour of investigation in the larger cities of the United States. The author presents a large number of facts gathered from school-room observation. The significant thing about his deductions is substantially this: Notwithstanding the money expended, systems and supervision employed, the actual strength and responsibility of our teaching force lies in the disposition of the regular teacher to train and educate herself. In other words, all after study, and all right application of knowledge (whether in school or in the affairs of life) depend upon a beginning which is right. And only that beginning is right which conforms to every improvement that comes about in any department of the educational system.

Nothing could be more valuable than this in connection with music teaching. Not only its health, but its significance in the child's life is conditioned by the first lessons. If a teacher hopes to be of worth she must have not high ideals alone, but a nature that permits her to work, to inquire, to experiment; she must not for a moment cease to increase her skill for music and her faculty for imparting knowledge of it—two distinctly different attainments.

SUMMARY.

I. The Elementary Teacher is one of a faculty of many by whom the child is to be taught to think, to judge, and to act.

II. The first instruction must be dictated by the best efforts possible in any part of the educational system.

III. The first instruction can be right, relatively, only when the teacher is constantly alert to be well up to the times, to question, and to increase what she has.

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THE OLD-FASHIONED MODERN AND THE MODERN BEAT.

DR. ROBERT GOLDBECK.

THERE exists still much doubt about the correct manner of performing on the piano the two rapid ornamental notes associated with any given tone, as, for instance, the small printed notes *c*, *d*, followed by the principal note *c*, or the sign *~* over or under a note, which means the same thing. In the works of the old masters, however, we should make a difference between this sign, *~*, and the printed small notes. Chopin even adheres to this difference. When the sign is there the meaning is that the first small note should go with the bass (or accent), while when the small notes are printed, they may be played before the accent. Undoubtedly such grace notes were known in Mozart's time, and even Bach used them occasionally. Since Schumann's time the manner of playing these ornamental additions has become absolutely a matter of taste, and is regarded so by all intelligent pianists. There is no rule about it any longer, but we must not forget that in older compositions it does sound better to have the first small note come simultaneously with the accent, and that in Chopin the exceptions to this suggestion would not be very many. What Schumann disliked was the rigid adherence to this rule, even when good taste seemed to forbid its being followed. He consequently wrote the two small grace notes in the previous measure (if the embellishment happened to occur at the beginning of a bar), whenever he wanted the player to execute them *before* the accent.

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PRACTICING WITHOUT NOTES.

NADAMÉ A. PUTIN.

NOT all students realize the advantage of practicing without looking at the notes. Some gaze persistently at the printed page, and then complain that their fingers will not do it as it ought to be done, when if they would watch their fingers instead of their notes, they could probably compel their fingers to obey their will.

When the aim of the practice is technical finish, it is imperative that the attention be concentrated on the fingers. A glance at the figure or phrase to be repeated should be followed by an effort to play it without looking at the notes. If not successful at first, the effort should be continued until it becomes easy to do. There are certain points in the habit of continued practice, and the sole reason is the habit of gazing at the notes, while the fingers follow their natural impulses.

When the mother goes away the children's fingers go into the jam-pot, which they would not dare do if the mother's eye were on them. Fingers are like children, you must keep your eye on them until they are well trained.

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MAKE FRIENDS.

CARL W. GRIM.

MAKE friends by your neat appearance.
Make friends by your polite manners.
Make friends with your knowledge and ability.
Make friends with your good and honest character.
Make friends by cheering all you come in contact with.
And many hard lessons will seem easier to your pupils.

Make friends by frequently giving concerts, pupils' recitals, etc.

Make friends by being sociable. Do not think so many things beneath your dignity. It is the person that makes and elevates the office or position. Those who wish to spread musical culture must mingle with the people they wish to educate. They must not feel offended when they meet musically uneducated ones, but gently, pleasantly, imperceptibly, and gradually instruct them. With personal tact and the cultivation of social intercourse you can make many friends, and they are legitimate means that lead to success and influence. It is a wise policy to make it a point always to gain new friends (pupils), besides keeping the old ones. He who depends wholly upon a certain clique or set of friends, may discover, perhaps when it is too late, that he made a grave mistake. Samuel Johnson said: "If a man does not make new acquaintances as he advances through life, he will soon find himself left alone. A man, sir, should keep his friendship in constant repair."

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THE QUESTIONING PUPIL.

LOUIS C. ELSON.

ENCOURAGE the pupil who asks questions. Every really intelligent pupil who is thoroughly in earnest in her musical studies ought to be an animated interrogator. Of course, at times the teacher may refuse to answer where a question touches on a point which is to find its place later in the course, but generally he will find that it becomes brighter himself by having his topics presented to him at all different angles, to be obliged to consider them from all points of view. There are pupils who sneekily accept the teacher's every statement as final end of the matter; such ones will sometime regret to their pupils (when they in turn become teachers)—"Mr. So-and-so says that the subject of this figure ends here." "This movement is in second round form; I have it on the best authority."—but of individual judgment they will have not an iota, simply because they did not question the mighty "Why?" often enough.

The following instances might be deemed exaggerations, but they are literally true. A pupil once followed a long description of contrapuntal music under the impression that it was written by a man named Count Trapuntal! Another thought that inverting a figure took the expression out of it, and it was only after considerable investigation that the teacher found that the cause of this strange thought came from the fact that she had spelled "Contrary motion"—"Contra Emotion!" and evolved her own train of reasoning from the mistake. A simple "Why?" is always in order at a musical lesson, and we owe to the teacher who responds, "Because I tell you so!"

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ANALYSIS OF FIGURES.

PERLIEK V. JERNIS.

If every piece studied be carefully analyzed, the pupil's performance will be much more intelligent. This analysis should be conducted with reference to its form, harmonic, melodic, or contrapuntal construction, dynamics, etc. A book very useful to pupils in this connection is "Matthews' Table of Musical Forms"; for fugal analysis, the primer on "Fugue," by James Higge, is excellent, and analysis of a number of fugues, by means of the charts which accompany the book, will give the pupil a clear insight into the mysteries of fugal construction, as well as develop his power of analysis of other compositions. Christian's "Principles of Piano-forte Expression" is another book that should be carefully studied by every student.

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—It is no longer thought desirable to play scales from 1000 to end of the keyboard continuously, at the rate of 1000 per hour, for it has been discovered that this leads to routine or perfunctory practice, to reverie and general mental demoralization, and leaves undeveloped the will-power of the executant. A psychophysiological activity is necessary. Hence we now insist upon accents being made. Accents are evidence of the will stimulated into action. There is a deterioration that one note shall be stronger than its neighbors, and special force must be generated to realize this wish.

BY J. C. FILLMORE.

LETTERS TO A YOUNG MUSIC TEACHER.

II. TO W. E. R.—"What are the fundamental principles on which all good music teaching is based?" you ask. Suppose we talk about it a little in a familiar way. Perhaps you may be able to answer your own question. Don't you think that, if I could enable you to do that for yourself, I should do you a greater service than to find answers for you? Well, that is one of the fundamental rules of all good teaching, whether of music or of any other subject: *Never do for a pupil what you can make him or her do for himself.* Why? Because nothing will be of any use to him unless he makes it his own; and that he can only do by his own exertions. You might as well try to make an athlete of a boy by carrying him around on your back as to try to make a musician of him by exerting your mind while his mind remains inert. His progress will be in direct ratio to his mental activity, and his mental activity will be in direct ratio to his interest. Think a moment! Did you ever make any intellectual conquests in your music study or other study without exerting your own mental powers? Or did you ever apply your mind intensely to any subject in which you had no interest? Don't you think that the natures of your pupils are constituted like your own in this respect? Is not the nature they have in common with you the only possible ground on which you can enable you to understand them and appreciate their needs?

If you find this reasonable,—if, indeed, it seems to you a self-evident truth, as I think it must,—you will at once perceive, without further suggestion, that you are in a position to lay down for yourself another one of the fundamental principles of all good pedagogy. Your first problem is to *awaken the interest of your pupil* and then to *keep it awake*. If you can succeed in this, your battle is already half won. Everything else will be comparatively easy.

How to get your pupils interested? Just so. That is a larger question and a harder one to answer than you have any idea of. It is a question you will be trying to answer every day you teach, and if you always find the correct answer in every case, you will be more fortunate than more able and skilful than most of us. But I am not going to give you a direct, categorical answer. I am going to answer your question, in part, Yankee fashion, by asking you another. How came you to be so intensely interested in music as you have been ever since you have been my pupil? Don't you think others can become interested in music study in the same way that you did? Isn't human nature the same everywhere the world over? Can you draw on your own experience, short as it has been, to help you in starting? And of course your experience will enlarge with every pupil you take in hand.

"But some pupils are dull," you say. That is true enough. Very few of them have the natural susceptibility to music with which nature gifted you. Your experience does not apply to them, you think? Well, suppose you try your hand on a few dull pupils and see whether you can awaken their interest in music. Does not the fact that they come to you for lessons indicate that they already have some interest? Why should they take lessons at all if they have no desire to learn? Talk with them, to begin with. Draw them out. Find out what their aims and purposes are. Play for them, and find out what they like. No matter if they like trash now, your pupil will be able to help them to like something better by and by. And, when that time comes, they will be likely to outgrow the trash. For the same reason, suppose you encourage them to hope that they may some day be able to do as they must accomplish. Show them that in order to do so they must accomplish certain results, both in technique and in musical intelligence. See whether you can get their interest in this way at the very start, and their confidence also. If you can, you are on the highway to success.

What is kind you say? That I have said nothing at all about "systems" and "methods" and "technic"? Not yet; that will come later. Your first battle is with every pupil, if my experience of more than thirty years has been of any use to you in this, with every pupil, as long as you teach, if you are to get any results.

THE ETUDE

THE LIFE OF A PIANOFORTE—HOW TO PRESERVE IT.

BY CHARLES W. LAXTON.

As the most wonderful achievement of inventive genius the pianoforte stands unrivaled. There is not one of the marvels in the modern pianoforte but is there as the result of prolonged and most expensive experiment, conducted for the testing of profound and long-continued thinking and study of eminent inventors. The ends and depths of the earth have been made to contribute to its perfect perfection. A good pianoforte is as much a work of art as is Powers' famous statue of the Greek slave.

The soul of a pianoforte is its soundboard and the distribution of the strings over its surface. The key action, representing the nerves, is one of the most delicate, sensitive, yet powerful and durable pieces of mechanism ever produced. One player performs in a cold and mechanical way, not far removed from the playing of a street crank-piano, while another moves every emotion of the hearer's soul, and the pianoforte action responds to these finest shades of art inspiration. That mere ivory, wood, felt, leather, and steel should respond to the inner feelings of an artist is one of the greatest mechanical marvels mankind has ever achieved. If Haydn, Mozart, Beethoven, and Schubert had had one of our best modern pianofortes, what might they not have done in the way of composition!

Having given weeks, or perhaps months, to the selection of the best piano, how can we retain its beautiful tone, its delicately responsive action, and its marvelous power to move our emotions? Not only is there hundreds of dollars' worth in the pianoforte to be kept responsive to the emotions and inspirations of players, but the soul of the marvelous instrument should be retained; and how is this to be done? There are three arch-enemies to the pianoforte—heat, dampness, and neglect of sufficient tuning. The instrument should never be near a radiator, register, or stove; never near an outside wall nor in a damp room. If the room is overheated, a collection of growing plants helps to maintain a sufficient amount of moisture to prevent injury to the instrument. Plants are better than the evaporation of water in a furnace, for the latter is generally neglected, and, too, when the heat is great, the room becomes saturated with vapor almost amounting to steam. If a room is damp, heat is the only remedy, together with fresh air, but it is injurious to let very cold air strike the instrument. Another injury to the piano is that of placing sheet music and music books upon it. It should be kept free of all movable and light articles, for these things deaden the tone and muffle the sound.

Tuning, however, has especially to do with the soul of the instrument—the soundboard and the strings. First, let it be said that an instrument in tune has more to do with the pleasure of listening to it than has mere tone-quality. In other words, an instrument of good tone-quality, but out of tune, gives less pleasure than one of poor tone-quality when in good tune. Not only is the pleasure to be considered, but the fine effects that composers express with their delicate harmonies are not possible on an instrument that is out of tune. Experience of the composer had intended to give utterance to a feeling, like looking at a landscape through a glass with a wrinkled and uneven surface. Then, to sensitive ears every false tone is torture. It may be said in passing that much of the common dropping of piano tuning by married women is largely due to the fact that pianos are seldom kept in good tune. And the same cause is responsible for much of the dislike pupils express for practice.

If you will lift the cover of your instrument you will find that every string is fastened to a pin of steel about the size of a common lead pencil. These pins control the tuning, the pitch, in fact. In nearly all pianos they are driven into a wooden block that is under or back of the iron plate through which the strings pass. The tuner places on these pins a wrench,—"a tuning hammer," it is called,—and turns them to produce the tension needed by the strings. If the piano has stood long without tuning, the dampness gathered by the wood has,

in all probability, rusted the part of the pins that is driven into the block, so that when the tuner turns them it not loosens them, so that they will not stay in tune any length of time. But if the piano has been subjected to too much heat, the shrinking of the woodwork has perhaps loosened these pins, or, what is often the case, the pin-block has cracked, for be it noted that the modern pianoforte places a tension of from fifteen to thirty tons on this block of wood. This enormous strain, together with atmospheric changes and the fact that the tuning pins are driven by force into the block, shows why even a well-seasoned piece of wood may crack and split under the above circumstances.

But this is not all. The strain of many tons causes the iron frame and the woodwork of the instrument to spring, to give way to the great pressure—hence the getting out of tune. Furthermore, although the strings are made of the best steel, slightly tempered, nevertheless they stretch, and this stretching allows the woodwork and the iron frame to return to its normal position in part. We will suppose that the piano has not been tuned for two years; the tuner brings it up to concert pitch, having found that some parts of the scale have fallen a half tone, or even more. The additional and strain causes the woodwork and the iron frame to spring and give way anew and the strings to stretch again, so that in a few hours the piano is badly out of tune. Now, the tuner who is a most skilful, thorough, faithful workman, and has a true ear, yet there is a possible help for this condition of things except that of prevention. Place the blame where it belongs, not on the piano or on the tuner, but upon your own inexorable neglect, and resolve never to do so again, and live up to your resolution.

Not all is told yet. This bringing strings up a half tone causes them to pull with great force on the bridge of the soundboard, and, if they are rusty, they not infrequently loosen the bridge, and this means great detriment to the tone-quality of the instrument. Furthermore, the soundboard is placed into the body of the instrument, so that its center is bulged up toward the strings from every direction; but neglect to tune the instrument, by which the tension becomes greatly relaxed, causes the frame of the pianoforte to give way enough to let the soundboard fall below the center of resistance; then the soul of the instrument is gone. Ever afterward its tone is dead, spiritless, and soulless. It is then a "tin pan," not an instrument of music. Heat, dampness, and neglect of tuning, especially the latter, have forever ruined the instrument.

One cause more for poor tone quality may be explained. Much playing of marches, hymn tunes, and five-finger exercises, together with a large amount of general practice and playing, hardens the hammers and cuts the felt so that if all else for fine tone-quality is favorable, still the tone is poor, harsh, hard, and unmusical. A tuner who is thoroughly up in his art can repair the hammers and restore the original tone-quality, minus the extra hardness of the overstretched strings. But if the piano is really a good one, the tone can be fully restored to its original beauty. Very old pianos that are still good as to position and condition of soundboard and key-action, can be restored by retuning them to the factory standard of from fifty to one hundred dollars; but by retuning by a good tuner costs only from one to five dollars.

Finally, how often should a piano be tuned? The best piano needs tuning twice a year, when, in the fall and early winter, the woodwork is dried out by artificial heat, and in the spring and early summer when the woodwork has absorbed atmospheric dampness. But from seven eighths to nine-tenths of the pianos found in the homes of musical families need tuning four times a year, especially if they are kept in good tune and are in constant use. By the way, pianos get out of tune about as rapidly when not used as when in daily use. The best course to pursue is to get a first-class tuner and engage him to tune the piano by the time which he will do at reduced rates. Lastly, frequent tuning saves the soul and vitality of the instrument.

—Often students with most to overcome are capable of greatest success.



The Listener, not wishing to wear the interest of his ETUDE readers threadbare by giving them an overdose of his own opinions, thoughts, and feelings, takes great pleasure in presenting to them this month the most interesting resident musical personality before the public in America. In looking about for such a musician The Listener did not select Mr. Max Heinrich especially because he is a pianist as well as a singer, but because he is one of the few typically musical natures to be found in our professional ranks—not meaning, however, that he is a typical American musician, but that, in every particular, he materializes the spirit of sound, uttering itself poetically and dramatically. To begin with, Mr. Heinrich was born with a talent; he did not produce his gift, it produced him. In other words, he is a musician because he could not help being one, and for this reason is an example worth contemplating in our America, where there are twenty performers to one musician.

Mr. Heinrich and The Listener like to talk things over at all times and any time, but when approached for the purpose of a public interview, in his face, almost naive way, he replied: "Interview me? Oh, never! I have no thoughts to talk or write about; I sing and play all my thoughts and feelings." But when at last realized the possible importance of his wide experience to a student public, he said: "How did I ever learn to play so well as you say I do? Just as everybody else learns—by study. Did not you know I was a pianist and a piano teacher before I sang in public? Bless you, yes. My father was a business man, a manufacturer in Saxony. There was not a musical member of my family, although my father loved to hear music. I am a freak, you know; but from the time I was a little fellow I sang and then played—after a hard tussle with my father, trying to make him hush me a piano, which he objected to as bordering on the professional, of which he disapproved. When I once got the piano and found out what study of it meant, I took my lessons by as good a teacher as we had in our little town in Saxony. I was ready to let it all go—study wasn't so much fun; but my father made me continue, and I'm grateful enough to him now. After that I studied faithfully the voice; but the piano is really my instrument."

"Why did you come to America? Was it for money?" I asked.

"Himmel! No!" said Heinrich. "I should have made more money over there. I came to escape military service. I was a musician, not a soldier. No; I've seen plenty of sorrow and poverty in this country. I taught the piano for seven years in Philadelphia and four more years in the South before I could get a bit of encouragement in this country. Why, twelve years ago I could not get even my friends in America to listen to Schubert and Schumann songs."

"Then you think the musical taste over here has improved?" I asked, knowing that his opinion would be invaluable, because there is no other musician who comes into such close touch with as many audiences and as many individual people as does Mr. Heinrich.

"Improved!" he exclaimed. "It is wonderful, the improvement! It was only about ten years ago that I began to give my recitals all over this country. Since that time a great appreciation of the best music has grown among your people. Nowadays when I sing in small cities, and even little towns, the people all come provided with the music on my programme. They are unconsciously my teachers, because when I see them sitting there following me with the music in their hands I have to look out for myself—they keep me right up to my standard. Nowadays I give recitals of Schumann, Schubert, Franz, and even Brahms' songs in remote places to interested audiences; in these same places, even a few years ago, they would not listen to anything of the kind. Doesn't that show

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how the taste is growing and spreading? The trouble with America, musically, is that anybody and everybody wants to be a professional musician. In Germany hundreds of amateurs know more about music than most of the professionals do over here, but they only consider themselves fit to listen, while in America anybody with their amount of talent would rush into the profession. Of course, they may do it for money, but because they love to express themselves in that way; but in the long run it doesn't pay, because only real musicians can ever shine, and meantime the imitation ones are lowering the standard of art to the general public."

"You are finding some thoughts after all, Mr. Heinrich, are you?" I laughed.

"Oh, they're 'n' here," he replied, with a knowing nod of his head,—one of the inimitable gestures peculiar to his strong personality,—and indicating a particular spot at the top of his forehead; "they would have to be there or I would n't be what I am. A musician must know how to think even if he can't tell what he's thinking except through his instrument, which is his best tongue. Tell your readers for Heinrich that if they want to be musicians they must be born to it first of all, then they must study for it; but not only on the technical side—that is another fan. Music must express—it must tell something, or what is it for? Why, if when I go on to the stage my mind was on how my fingers are to be held, and whether my soft palate hung up or down, do you suppose I could ever give the big programmes I do, accompanying myself to those tremendous songs I sing? Never! so long as I live. If people have to think about those things they are not ready for the public and ought to sit in the audience. There is the deeply poetic side of music, which Americans are only beginning to understand. When I go on the stage I am full of something to say. My music must say these things for me, just as I try to tell what the great composers tell me, if music is not a language, it is nothing. Tell them all to feel and think music—yes, feel it and think it; then everybody will want to hear them."

"Have you cultivated the unusual memory you have?" I asked him, as he relaxed into his chair and to his cigar after his last emphatic reply.

"No. No more than practice cultivates anything. Both memory and sight-reading were gifts with me. I can hardly remember when I could not read my instrument or vocal score at sight, and just the same with memorizing. About as soon as I know music I remember it. I seldom forget. I remember, after I had been teaching the piano for very little money, and had failed in every effort to make myself known over here, in the year of 1882 I made my mind over night to go to New York and make a last attempt—this time with my voice. I went to Walter Damrosch's father,—kind old Damrosch,—trembling in my boots. He said, 'Well, young man, what will you sing or play for me?' 'I don't bring anything along,' I said, 'but I can do anything at sight you would like to hear.' He did not believe me, but after he brought out some big things which I read right off as though I had known them all my life, he not only believed me but gave me engagements at once; and so I got my start in America through Damrosch. I have never enjoyed all the money I have made since as I did that first serenade five dollars Me! Seventy-five dollars to me for singing! Gott in Himmel! His first good pay is mighty sweet to the poor artist, because it means recognition as well as money."

Mr. Heinrich paused, and seemed to be feeling again that first keen pleasure of appreciation, than which there is nothing sweeter in all life. It is the child in us, always waiting to stand at the head of the class, proudly receiving the prize for which we have worked.

"I believe in art for the people—I mean art that they can understand," he went on. "All people understand that they know under the name of 'expression,' and I say again no man is an artist who has not that gift of expression. They may not understand the mechanical forms and all that, but they always understand the meaning—if any meaning is conveyed to them. Art is not a cold, lifeless thing to be put away and adored. No! A man must take art to his heart if he is to love

her. Now, I'll have more thoughts than I'll know what to do with if you urge me on this way. We'll end this by your presenting my compliments to your readers, and telling them I, the foreign musician, love them and their country; the country that is fast becoming as truly musical as my own Fatherland—and don't forget to say good-bye to them all, add auf Wiedersehen, because I shall surely meet some of them in my recital wanderings."

About Mr. Heinrich's music there is always that wonderful spontaneity and variety of temperamental expression which, as he says, marks the musician in contradistinction to the performer of music. It makes no difference to what kind of an audience he appears, whether it be metropolitan, self-sufficient, hypocritical, or provincial, easily-pleased, uneducated musically, that poetic, natural, almost childlike element in the man and his music strikes home to their sympathies and intuitive comprehension. The Listener has watched every kind of an audience listen to Mr. Heinrich, but has never yet seen one to which he did not appeal in this way, and I emphasize this fact by way of urging upon teachers and students the absolute necessity for personal temperamental development if we ever hope to produce such music and musicians as those who come to us from the old world. Music is still too much of an artifice with our men, not yet enough of an art. We neglect the natural in running after the artificial, but, as Mr. Heinrich says, "it will come," and the best evidence The Listener has ever received of this happy probability is Mr. Heinrich's account of how his recitals are received at the present day, showing clearly rapid progress in the art, indicating an intimate future understanding after several more generations have listened to such music as his with such score in hand.

Mr. Heinrich, and a few others like him from his Fatherland, have helped to put us where we are now, and I hereby acknowledge The Listener's share of the debt of gratitude we owe them.

CHILDREN AND MUSIC.

BY ALEXANDER MCARTHUR.

HOWEVER impossible it may be to be a musician and dislike music it is no less impossible to become a musician because one loves music. To be an artist one must love art, but all the love of art in the universe not make an artist if other attributes be wanting. Great love sweetens labor and carries one over rough places painlessly, but love of art, without ability, is barren. Too many parents and guardians suppose that because the children they have in charge love a love for music they must have talent, and forthwith they set them to study hammer and tongs until, too often, the love of many such children, which, if directed rightly and quietly, might have given them an art with which their whole lives would have been sweetened, is turned to hatred of the most intense kind. Many an ambitious child, too, having received a love for music, is driven into becoming a bad artist or amateur, and living a life of torture in trying to attain the impossible. Of course, there are lazy children and there are bright and ambitious children; still, art in a child must never be forced; it should hardly even be encouraged or praised, but always fostered and trained. In this fashion only will we turn out musicians chosen by God and nature for a true serving of art.

—A distinction should be made from the first between the mechanics of music and music itself. Learning notation is not learning music; neither is a splendid technique an evidence of real musicianship. This may be the result of industry, patience, and perseverance, and as such is commendable; but it may not in any degree represent the real spirit of art, which uses these things to make itself known to the people at large, but which may and does exist without them, and whose presence is often otherwise revealed to the worthy disciple.

THE THUMB.

BY FREDERIC H. LEWIS.

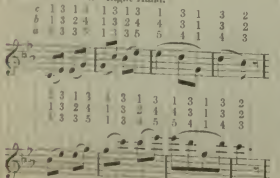
When John Sebastian Bach digressed from the old ideas concerning the use of the thumb on black keys in organ and pianoforte playing, little did he dream of the outcome, such as the important part given to the thumb in recent times by Carl Tausig and his followers. Perhaps it is not an exaggerated statement to make that during the past quarter of a century more progress has been made in the use of the thumb than in all previous years together since Bach wrote the "Well tempered Clavierbuch."

Tausig's ideas are but the logical result of Bach's influence in this direction. As radical as is the fingering in Tausig's technical exercises, the figures are yet quite under the old influence—"thumbs off the black keys"—in many instances. To realize the full benefit of these excellent exercises, one should finger all at transpositions. A sequence of figures should invariably be accompanied with a systematic and an equally regular sequence fingering. This treatment serves to create a field for thumb-work hitherto but little considered, except by the few who are ever restless for perpetual development of existing principles. While countless thousands are chasing the ends of rainbows for the imaginary gold, countless dozens only are hard at work in the mines where the real gold exists. Bach, evidently, was one of the mine workers. The rainbow-chasers were probably not censured when he resolved to recognize the thumb as equal, if not superior, to the other members of the hand, known as fingers. It may, indeed, be considered a serious question whether Bach did not regard the thumb as a superior member among the ten fingers. We all know the importance of the thumb in scale playing, and we learn from history that Bach first applied the thumb, as at present used, thereto.

To go a step further, why not play every scale alike as regards the fingering? Some teachers have already adopted such a method with advanced students. Where can better scale exercises be found than those contained in Tausig's work? Using the fingering of the C-major key throughout, "modern fingering" is obtained surely. True, "modern fingering" is, after all, but a development of an ancient principle. Bach evidently had in mind this principle, which is the true one: "There is nothing new under the sun." Principles have always existed. Discoveries reveal them, in time.

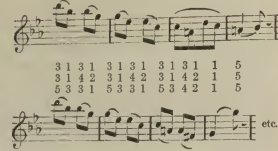
Bach discovered the principle governing the thumb—namely, that it was to be used in common with the other fingers, without regard to tonality. In his day, to be sure, there was only a partial working out of the thumb's capabilities; too radical a change tends to retard, instead of to promote, progress in this direction. Disregard the old ideas concerning the use of the thumb on black keys, and you have nearly solved the problem. Let the figure determine the fingering, and not the tonality. With these simple directions the understanding of the principle is easy. So much for theorizing; for now let the matter be considered practically, raising for illustration the following examples: Take first, the easy and popular Rondeletto, Opus 76, of Burgmüller. The second episode, in C minor, affords an excellent opportunity for conservative, advanced, and ultraistic views regarding the use of the thumb. A conservative fingering might be expressed, as indicated in the following except, by that marked *v*; an advanced fingering by *b*; and an ultraistic fingering by *c*. Perhaps, among the thousands of pieces in the elementary grade, this Rondeletto affords one of the best examples.

Measures 57-72. Right Hand.



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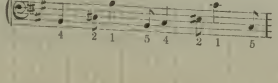
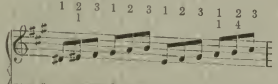
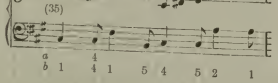
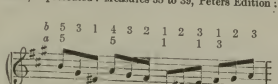
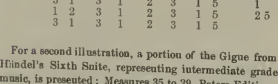
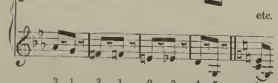
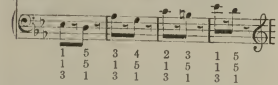
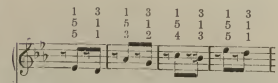
3 1 3 1 3 1 3 1 4 2 5 4 2 1
3 1 4 2 3 1 4 2 3 1 4 3 1 2
5 3 3 1 5 3 3 1 4 2 5 4 2 3



The Fingering for the Left Hand is self-evident, except, possibly, the Measures, 63-65, which may be thus:



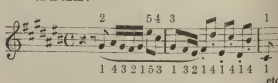
Measures, 83-95. Both Hands.



Fingering marked *a* is that found in the Peters Edition, No. 4, (A), that marked *b* is used to show the free use of the thumb, regardless of whether the key be black or white. It will be noticed, in the 35th measure, that the editor of the Peters Edition was forced to use the thumb on a black key in a scale passage, which oftentimes is the case; consequently, why not adopt a system in which the thumb can make free use of black keys?

The careful study of the works of Bach, Hindel, Scarlatti, and others of the old school, will prove conclusively that the object of the thumb on black keys is a necessity. As the works of the old masters contain music that is largely contrapuntal, the very nature of the passages requires an unrestricted use of the thumb if a smooth legato, generally necessary, is to be produced. If one has given but little thought heretofore to this matter, and now goes to work and investigates, undoubtedly much surprise will be experienced when it is discovered that the thumb plays such an important part in the works of two centuries ago.

For a third illustration, take the C-sharp Fugue of Bach, from the "Well-tempered Clavierbuch," the motive of which is thus:



The fingering over the notes is that of Czerny, as printed in the Peters Edition, No. 1. The close student will see that the object of such a fingering is clearly to follow out the idea of keeping the thumb off black keys whenever possible. Yet, in the 6th measure even Czerny has to use both thumbs on black keys, as, indeed, he has done in many places. Why discriminate in the matter?

Consider for a few moments the fingering under the notes: Using the G-sharp as a pivotal note for the thumb, a fine control of the motive is obtained. The position of the hand enables the player to command the situation thoroughly. Similarly, compare the fingering of the important sequences found in measures 7 to 10, 16 to 19, and 48 to 51, left hand, Czerny fingering *a* and reconstructed fingering under the notes. Measures 7 to 10 will suffice to illustrate:



Note the irregularity of the Czerny fingering and compare with the other, the latter being an excellent example of sequence fingering. In this connection, the fine sequence in the right hand, measures 30 to 34, should certainly not be overlooked:



The figure of the sequence begins with the fourth beat of each measure. Both fingerings agree with the initial note. The final group of each figure also has identical fingering. Why should not the other groups receive equal consideration? After all, it is not possible that much of the fingering, as published, is carelessly done?

A few important passages are hastily fingered in a haphazard way, without regard to system or uniformity. It is not the purpose of this article to give a detailed system of rules and directions governing the requirements of the true principle of fingering. The purpose is, rather, to awaken more interest and careful work in this direction. By making, however, three divisions of the work as a basis, namely, motive fingering, pivotal fingering, and sequence fingering, much can be done toward bringing the thumb to its proper sphere. Thus may we reflect, and act accordingly. Let us break through the thin crust of dazzling superficialities and seek for the hidden treasures.

THE COLLEGE MUSIC TEACHER.

BY FRED A. FRANKLIN.

THERE is a wide field for the music teacher in college work in the South and West. In the South, especially, nearly every town of any importance whatever has a college or a private school of some sort, which is generally the pride of the people of the town and surrounding country, and receives generous support from them. Many of these schools in fact, nearly all of them, employ one or more music teachers. Here, then, is an opening for the music teacher of the overworked northern cities; an opportunity to obtain congenial employment amid cultured associates, and with at least a fair salary.

There is also a chance for competent, hard-working musicians to do some missionary work in the South, especially in the smaller towns, as the people do not, as yet, appear to be educated up to a very high standard of appreciation. The southern pupil is essentially more indolent than his northern brother, and though talent is by no means scarce, it requires genuine hard work on the part of the teacher to develop it. As a rule, they are part of the teacher to develop it. As a rule, they are part of the teacher to develop it. As a rule, they are part of the teacher to develop it.

College work has many advantages over the private study, the principal one of which, to many teachers, would be the fact that compensation is more and can be depended on at regular intervals. For the poor musician with a thin A time to make a living as any other class, and must sometimes even sacrifice his artistic impulses to the necessity of bread-winning.

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HOW A COMPOSER WORKS.

Then he will not have to be constantly on the lookout for new pupils, nor worry over those who fail to "show up" at the lesson hour, or, worse yet, on the day when the bill should be paid. Another advantage lies in having regular hours of work, as he will probably be engaged to teach a fixed number of hours each day, and can to study. Besides, he will generally have all day Saturday (the private teacher's busy day) to himself.

Most college pupils practice at the college, and under the supervision of the teacher, which is a very great help to him, as he can always know just what work each pupil is doing, and consequently will not have to listen to excuses for badly prepared lessons. The college teacher also has better opportunities for drilling his pupils in ensemble playing, as very few private teachers are well enough off in this world's goods to afford two pianos.

Of course, private teaching has its advantages, as one can be perfectly independent, and perhaps make a little more money in proportion to the number of lessons given; but when we consider the time occupied in soliciting for new pupils, and losses from missed lessons and unpaid bills, the college teacher is infinitely better off.

In order to get a college position, it is generally necessary to be able to teach more than one instrument, unless one stands very high in the profession, and can thus get in a college which is large enough to afford several music teachers.

One should be able to teach piano and voice, and perhaps train a class in sight singing; or, piano and violin, with mandolin and guitar as a "side line." For, while the two last named are considered by musicians to be but poor excuses for musical instruments, they are in demand, and people will have what they want, besides, we must remember that Paganini, after he had become famous as a violinist, devoted several years of his life to the guitar, and wrote pieces for it which are so terribly difficult as never to be played nowadays.

But, dear piano teachers, do not, for the love of Heaven, attempt to teach the violin before you know something about it yourselves, for the "king of instruments" requires even more scientific instruction than the piano, as a pupil can be either made or ruined forever by his first teacher.

I have known people who were excellent musicians in all respects, to teach the violin, or rather, try to teach it, when they could not play the scale in C major in tune themselves, and had not the slightest idea of its technique and resources.

I have had pupils come to me who had not played any studies whatever beyond the very rudiments, but who had been working out difficult solos requiring a command of almost the entire fingerboard, when they could scarcely play a correct scale.

What would be thought of a piano teacher who would start a pupil on a Beethoven sonata before he could play a five-finger exercise correctly?

A musician who has a thorough understanding of the piano and can teach voice acceptably, or carry a violin pupil safely through the first two or three years of instruction, would find but little difficulty in getting a position. If he goes about it properly and keeps his eyes open, provided he can furnish proof of his ability as a musician and as a teacher.

LACK of interest in musical study is often due to a poor instrument out of tune or poor in tone and action. But much of the dislike of practice can be remedied by the pupil. He must use a musical touch, cultivate soft and sweet tones, make the melody sing out well above a soft accompaniment; he must play his melodies legato, not in a wooden and choppy style; he must learn to play no two adjacent notes with the same power, which calls for unaccustomed rather than for accenting; he must not run harmonies together by the wrong use of the pedal; he must consider the phrases as intelligible music sense, and give them out as if he enjoyed the emotional thought that they contained, and wanted his listeners to enjoy it with him. Better touch, legato, expression, phrasing, and precision, and a more careful use of the pedal will make him love his music study more, and insure rapid advancement.

In a recent number of "The Strand," Sir Arthur Sullivan speaks most interestingly in regard to his methods of work. To many people the process of composition is as a deep mystery; others seem to fancy that inspiration is a subtle something that floats in the air, and which a composer takes as he breathes it, and which comes out music. It will be noted that composition means hard work, nay, drudgery, in regard to the amount and character of the work done, and that a finished work, such as an opera, is the result of long-continued and severe mental and physical labor. The interviewer writes as follows:

"The first thing I have to decide upon," said Sir Arthur, "is the rhythm, and I decide on that before I come to the question of melody. The notes must come afterward." Take, for instance, the song from the "Mikado":

"The sun whose rays are all abed
With ever-dying glory."

You will see that as far as rhythm is concerned, and quite apart from the unlimited possibilities of melody, there are a good many different ways of treating these words, and that I might not be unconvicted, Sir Arthur good-naturedly hummed the well-known lines several times, giving a different rhythm and different melody each time, so that I might perceive that the rhythm which was ultimately selected was best suited to the sense, and construction of those particular lines. "You see, five out of the six methods were commonplace, and my first aim always is to get as much originality as possible out of the rhythm, and then I approach the question of melody afterward. Of course," Sir Arthur continued, "the melody must always come before the words, but with other composers, but it is not so with me. If I feel that I can not get the accent right in any other way, I mark out the meter in dots and dashes, and not until I have quite settled on the rhythm do I proceed to the actual notation.

"The original jottings," Sir Arthur added, showing me one or two packages of paper on which he had written the original composition, for some of his operas, "are quite rough, and would probably mean very little to any one else, though they mean so much to me. After I have finished the opera in this way, the creative part of my work is completed; but then comes the orchestration, which, of course, is a very essential part of the whole matter, and entails very severe manual labor. The manual labor of writing music is certainly exceedingly great. A part from getting into the swing of composition itself, it is often a matter of writing notes steadily and shape the notes properly and quickly. This is no new development," said Sir Arthur smilingly.

"It has always been so, but then, when I do begin, I work very rapidly. But, while speaking of the severe manual labor which is entailed in the writing of music, you must remember that a piece of music which will only take two minutes in actual performance—quick time—may necessitate four or five days' hard work in the mere manual labor of orchestration, apart from the original composition. The literary man can avoid manual labor in a number of ways, but you can not dictate musical notation to a secretary. Every note must be written in your own hand—there is no other way of getting it done; and as you see every opera music four or five hundred folio pages of music, every quarter and eighth note of which has to be written out by the composer. Then, of course, your ideas are pages and pages ahead of your poor, hard-working fingers."

"When the 'sketch' is completed, which means writing, re-writing, and alterations of every kind, the work is drawn out in so-called 'sketch' score, that is, with all the vocal parts and notes for symphonies, etc., complete, but without a note of accompaniment or instrumental work of any kind. Although I have all this in my mind," Sir Arthur continued, "then the voice parts are written out by the copyist, and the rehearsals begin; the composer, or, in his absence, the accompanist of the theater, ransacking an accompaniment. It is not until the music has been thoroughly learned, and the rehearsals on the stage—with action, business, and so on—are well advanced, that I begin the work of orchestration. When that is finished the parts are copied, two or three rehearsals of the orchestra are held, then orchestra and voices, without any business or action; and, finally, three or four full rehearsals of the complete work on the stage are enough to prepare the work for presentation to the public. Meanwhile the score is reduced for the piano so as to be published, and it is in the hands of the public by the day of performance."

—There is a certain peculiarity of the language or music which distinguishes it from all the other languages of men. They appeal to the intellect of man; if they reach and move his heart, it is through the intellect. It is only through the mind that words affect the heart. Music, however, appeals immediately to our emotions. It is an up-to-date living as any other class, and must sometimes even sacrifice his artistic impulses to the necessity of bread-winning.

Letters to Pupils

J.S. Van Cleave

To C. H. N.—Your question as to the effect of Schumann's music opens up a very interesting mine for the aesthetic investigator. Every great composer stamps the personality of his longest being upon the musical structures which emanate from his brain. You may read a man by his music as by his speech, his physical appearance, his handwriting, his walk, his unconscious gestures, etc., but with this exception, that the music contains in it his inmost thoughts, what, to make an Irish ball, I might call his unconscious thoughts. Some water is chemically pure, other water contains iron, or salts of sulphur, magnesium, and the like, diffused through it to a state of solution. The effect of any composer's music upon those who study it is to bring them into likeness to himself. Long and earnest communion with Bach is certain to produce a clear habit of thought, lofty idealism, and fervent but well-restrained emotionality. The effect of Wagner, on the other hand, is to make one brilliant, ardent, impulsive, ecstatic. Schumann's inmost characteristics, I think, may be defined as mystical earnestness and eagerness, tempered with tenderness. An intense love for children and deep penetration into their modes of thought is prominently characteristic of him. His portraiture of love also (and he has a great deal to say about it) is equally marked by intensity and purity. I believe the effect of Schumann is good, almost unqualifiably good, upon the young and the old alike. I say almost unqualifiably, because Schumann practiced a highest abstinence from scales, arpeggios, and ornaments, all of which, though overdone by Kalkbrenner and the other second-rate composers of Schumann's epoch, are nevertheless legitimate parts of the materials which the pianoforte offers to the composer. Schumann's music is replete with beautiful harmonies, and is suffused with exquisite melodic ideas, but it is not well to have our music on blood, or our snuff extremely thick all the time. The chief effect which the playing of Schumann has is to teach one to know and love the inner voices, for his compositions, though replete keyboard music, are always polyphonic, that is, many-voiced.

To E. L. T.—So you think your teacher underestimates your ability, do you, and fails to arouse your enthusiasm by not giving you anything hard enough to make you practice. I do not like to appear a cross-grained old cynic or cynical fault-finder, but I must say, to unbuckle my artistic conscience safely, that your question reveals little else than two very unfavorable conditions of your own mind, namely, a low and inadequate standard of performance and a vicious habit of considering the difficulty rather than the beauty of the music with which you deal. Gottschalk, in his "Notes of a Pianist," alludes satirically to an amateur who was to play with him a two piano piece, and who spoke superciliously of the work as being too easy. I have a friend, a concert pianist, who frequently plays to public Schumann's "Trimmerel," and he tells me that it always secures an encore. My earnest advice to you is, build up before yourself a high standard of ideal finish, and you will find that the painful drudgery and discouragement which you experience at first will give place, after a time, to a delightful sense of ease, and the fluency of your cultivated perceptions will realize a fascinating delight in details of which now you are wholly unconscious. When you can do a scale pianissimo, staccato, and at the rate of eight or ten notes per second, you will hear something very beautiful, and feel the charm of high piano art. But above all things do not feel first inquiry if the music set before you is difficult, that is, showy. If your only reason for not to shine by exhibiting inferiority superior to that of others, take something easier and less showy than music.

To T. E. W.—You ask if your teacher is right in wailing when you forget to notice the rests and when

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you leave your fingers on the keys or forget about the pedal. Yes, indeed, most emphatically, your teacher is right; he or she ought to get angry every time you are guilty of either one of the three musical delinquencies which you mention.

I do not intend it to sound like a sardonic witticism, but I am tempted to remark that the rests are often the most beautiful parts of the music. Take, for example, that wonderful piece of death music with which Wagner describes the assassination of Siegfried. What a marvelous feeling of awe and suspense is produced by those staccato drum-taps with long rests between them! In piano music the separating or separating of the component parts into which the music is divided can not be too carefully attended to. Have you never observed how wearisome it is to hear a preacher who pours out a torrent of words like a hydrant, or to try to listen to a girl who talks like an engine letting off steam? It is just as bad to make your music one unmeaning continuous flow when the composer drew his ideas in diagrams and patterns. As for keeping down the pedal, that is the unpardonable sin in piano music, for it submerges all merits in a deluge of faults; and the habit of letting your hand remain in a meaningless way upon the keys should also be condemned unsparringly.

To J. M.—You ask why we should use Italian terms in designating movements and methods of performance, and whether it would not be better to employ English phrases. Beethoven's later sonatas you will find marked both in Italian and German, but Robert Schumann was the radical innovator, and some of his movements are always known by their German titles. This was, however, going too far and carrying the principle of high-tariff home protection to a somewhat ludicrous extreme. The present Emperor William is even more violent. He so abhors the many Latin and French words which have become imbedded in German languages, that he actually insisted that the innocent word "salad," which is French originally, should be replaced by a clumsy German compound, which translated into English would be "egg-plant-mixture." Just fancy yourself in the din of a restaurant, tapping with your spoon on a coffee cup and violently shrieking for egg-plant-mixture. They tell the good story of the Emperor to this effect: He hates the English so that he is sorry to have Queen Victoria for a grandmother, and once, when he had a severe attack of bleeding at the nose, he repulsed his anxious attendants, saying, "Let the accursed English blood run out of me." I am reminded of these things whenever I hear a despairing beginner making a wild attempt to say Scherzo, or miscalling Allegro, or straining his Andante through a pinched nose, or groaning every time the name of Viennetens, Schytle, Tschalkowsky, Leshetzky, Paderewski, Spanghetti, or Wienlawski boms up over the horizon. A little weakness of the flesh as touching the Russian may be pardoned, for every time the Sclav starts out to spell himself, he just kicks over the printer's font; but as for the innumerable Italian words, which express the rate of the movement and the style of performance, they have cultivated these art forms, and their names are under the skin of indolence all over the world. It is meaning of these words, for there are not more than one hundred of them in constant use. Every cultivated person should know a little of other languages than his own.

To F. S.—You ask what pieces to use for a pupil well advanced in Lebert and Stark, No. 2, but unable to play octaves. One of the very best things to do for the acquisition of strength and agility both is the study of that peculiar type of repeated note exercises in which a melody is carried on in rapid sixteenths or triplet sixteenths, a sufficient number being allotted to each one to fill out the length of the tone. By this means the piano can produce a crescendo on one tone; a fine example of such a piece is the *Andante* study in G major by Rossini. The "Spinning Wheel" by Liszt, is also a very clever piece of fanciful music—half emotional, half descriptive.

The waltzes of Chopin might also be drawn upon, and such pieces of Schumann as the "Cradle Song" in E flat and the *Arabesque*. Almost any of the medium grade "Songs Without Words" by Mendelssohn might be used at this point with excellent effect, for they are good without alloy. The beautiful minuet in G major by Paderewski would be good except for the octaves for the left hand, for the playing of which you will probably have to wait until the child's hands gain in physical dimensions. I once heard a little boy of ten years play acceptably Weber's "Invitation to the Dance" in the original form. This is a very delightful piece and has few if any novices.

2. As to your pupil who has stiff hands and is nervous, you ask if the second book of Lebert and Stark should next be drawn upon. If there is any disinclination to these exercises arising from their somewhat dry and pedantic flavor, I should advise you not to use them but combine with scale study and what may be called pure technique a carefully selected repertoire of pieces; watching especially to awaken imagination and sentiment in the pupil; pieces with a touch of humor in them, such as the "Hen," by Raman, the "Clock," by Kullak, and many of the little pieces of Schumann would serve the purpose well. You say he is now perfecting the scales he has learned; just here let me say that it is advisable to give a small amount of scale work continually, but not to give a large amount at any one time. The scales must neither be slighted nor made into a hobby-horse. They are an essential part of the pianoforte technique, but are by no means the *be-all and end-all*. You say your pupil is slow at learning music, but that need not worry you if he is able to make it sound agreeable and remember it well.

To A. M., Ottawa, Canada.—The deferential words with which you accompany your question, I thank you for, yet they make it somewhat difficult for me to answer you, since my art convictions require me to take issue with the preference which you express. There is nothing gained, however, by mincing matters in music; if one has an idea in one's head, one must express it, and do so to the expression it and give the reason. One can, however, be a little more tactful in noting down his compositions, but in this particular instance the form of notation is so peculiar, so completely out of the ordinary, that there is hardly room for a difference of opinion. In the passage for which you ask my opinion (the opening measure of the *Châtré* Minor Polonaise, Op. 26) you find a thirty-second followed by a double-dotted eighth. Now, this plainly and positively precludes and prohibits the making the first note of each of the first five minims a grace note. It seems somewhat odd and out of the ordinary, no doubt, at first, to make this sharp definition of the opening tone with the left hand as an octave and the right as a single note, followed by left, a single note, and right an octave. Yet look a little closer—you do not observe that the long-answering tone is one uniform E, while the thirty-seconds change, making a kind of melody and defining the intervals?

Yes, by all means practice making a decisive accent on this thirty-second, and vigorously hold under the impulse of your professor who played it one way, yet permitted his pupil to deliver it another way, was simply guilty of an oversight. This sharp defining of a short initial tone and following it up by a long tone, is what is technically called a Scotch snap, and is characteristic of many species of folk-music.

—When learning a piece, go slow, and never pass by a mistake; stop, and do it over correctly; but when a piece is fairly well learned, play it through to the end, never stopping for anything, but after playing it through, turn back to the hard places and work on them again, over and over until perfectly conquered. This enables you to play steadily and surely before listeners. "Perfect beauty is attained only by labor." Even the transcendent genius of Beethoven was content to re-write and again to a third, altering and retouching, re-writing, pruning, and perfecting, until fit for its destined place.

STUMBLING BLOCKS.

BY HARVEY WICKHAM.

I.

LEAVING for another paper the consideration of the impediments which hinder the professional, I would name three habits likely to prove stumbling blocks in the way of the student,—the habits of Haste, of Exaggeration, and of Dependence.

HASTE.

Has he very little to do with speed, for by haste I mean the want of deliberation, and one may learn to deliberate with the utmost rapidity, while the slowest motion may be hasty. Haste depends upon the ratio between thinking and doing, and whenever the latter overtakes the former, error is born. The mind is a blank page whereon it is easy to write, but from which it is difficult to erase. We should be as careful of what ideas enter the head as of what we eat; as particular concerning the vitamins which influence the nerves and muscles as of the drugs we introduce into the veins. There is no more difficulty in forming a correct habit than an incorrect one, but as there is only one right and many wrong ways of doing everything, the failure to verify before learning means much lost labor. Let me give an example of my meaning.

One student reads over a piece of new music carefully, allowing no sign, whether of key, of movement, or of expression, to escape him. He does not guess at rhythms nor at degrees. He determines which notes are better played by the right hand and which should fall to the left, and selects a good, practical way of fingering them, not forgetting to take advantage of the breaks in the legato necessitated by the phrases. In other words, he makes the phrasing and fingering go hand in hand. Lastly, he begins to practice, going slowly enough to avoid all mistakes, well knowing that every wrong movement means wrong thought, and every wrong thought a wrong channel worn in the brain. To make sure of a correct and clear conception of details, he does not attempt with two hands what does not go easily with one. Moreover, he repeats short sections and not long excerpts, so that each impression may be deepened by reiteration before obliterated by time. His progress may seem slow, but it is sure and all in the right direction. Such a student has no steps to retrace, and if he has even moderate ability, you may look for him high up on the ladder of success, while his more superficial rival is still struggling at the foot.

Another student spends half an hour in rattling through the piece to see how it is going to sound. He wastes another thirty minutes in going carefully through the first two or three pages. If any difficulties are encountered, they receive a passing glance, the first idea of their solution which presents itself being accepted as the proper one. When the easier passages have been located, they receive exclusive attention, the others being either ignored or simplified. At the end of a week this student has learned to make a certain series of mistakes with considerable uniformity, and that is all that can be said.

EXAGGERATION.

Every fact is modified by every other fact. When each modification is taken into consideration, the statement of a fact becomes a truth. Absolute truth is therefore impossible, for it would imply an understanding of all the parts of the universe in their proper relations. Practically it is easier to state the fact, leaving it to the intelligence of the auditor to reduce it to an accurate degree of truth as may be necessary. The teacher tells his pupils that the most important thing for them is to practice their lessons, taking it for granted that they will make the necessary exceptions in favor of the honor, honesty, and decencies of life.

In making exceptions, however, the average student can not be trusted to go far. He is apt to exaggerate every idea he receives until for a time it crowds out its neighbors. Once convince him of the use of scales, and he will practice nothing else for a month, when another idea will come and usurp the place of the first. He is an

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easy victim for charlatans, the grain of truth in the most absurd theories blinding him to all else.

Carried to extremes, the habit of exaggeration leads to the most striking results, and the victims of a dominant idea are on every hand. They delude themselves that they are specialists when they are but monomaniacs. Suppose, for instance, that my above-given advice regarding the practice of a new piece should be taken for the whole truth, failure would be certain. There is a corollary to the theorem not to be ignored. Let the student labor never so faithfully at the parts, and I will venture to say that he will not yet be master of the whole. A difficulty which has disappeared when practiced separately, reappears when approached through the pages which precede it. A composition which has been conquered piecemeal must be reconquered entire.

There comes a time when the practice of short passages yields no fruit. It is then in order to rehearse the complete movement in approximate time for general effect and fluency,—ignoring mistakes. Soon this method becomes likewise no effective when the former should be resumed, the two being alternated until the piece is learned.

"Practice in small and then practice in large," is the phrase I use to sum up this doctrine to my pupils. Who has not encountered the difficulty of bringing a piece up from the limbo of the half-learned to the plane of public performance? Every obstacle seems all but vanquished, but there is a halt in progress or an actual retrograde movement. As athletes say, the player is stale. Many performances are ruined by the last week's practice. It is because passage work is at this time usually neglected. A return to it and to a slow tempo will restore a degree of freshness to jaded nerves and muscles without the necessity of abandoning one work for another.

DEPENDENCE.

There are many kinds of dependence, all having one element in common,—a reliance upon an extraneous support. So very rely upon the teacher, foolishly imagining that without effort on their part he can make them what he has cost him years of toil to make of himself. Others rely upon their gifts,—as if talent were anything more than the latent power to do. Gifts, falsely thus considered, are in the nature of outside helps, and it is dependence upon them that I wish particularly to speak of.

Inspiration, though often used in connection with art, is a word having to place outside of religion. Literally it means filled with mind, and practically it is that with which those who depend upon it are filled,—the gases of egotism, of self-satisfaction, and conceit. There is no power outside of one which will lift him, balloon like, into the sky of fame. Talent in reality is but the ability to take pains,—the capacity for work. Some are lacking in it, and their endears are but barren hardships and useless drudgery. If your efforts produce results, you have talent. If they produce great results, you have genius. But if you cease to labor you will cease to reap the fruits of labor, be your talent or your genius never so great. There is the whole situation in a nutshell. Industry—fruitful industry—is within the grasp of the apt alone, and upon it only may the student depend.

—There are many peculiarities among pupils. One learns easily and forgets easily; his advantages are balanced by his disadvantages. Another learns with difficulty, but remembers easily; his disadvantages are balanced by his advantages. He who learns easily and remembers easily is to be congratulated; he who learns with difficulty and forgets easily is to be commiserated.

—People, as well as books and newspapers, get out of date. Antiquated books often bring a large premium, but antiquated teachers never. The process of getting out of date on the part of a teacher might be likened to dry rot. But why does a teacher need to get into this condition, when it is so much more satisfactory in every way to keep up with the times—and not only so, but to be ahead of the times? We can easily imagine that the teacher, in the unfolding of its leaves, growing plant has pleasure in the unfolding of its leaves and blossoms. We know that a human soul finds delight in development.—"Sunday School Times."

IN MY EASY CHAIR.

BY E. M. SKFTON.

SELF-CULTURE is growth from within. It is the utilization of the material gained from without, the working up of the raw materials into the utilitarian article.

Self culture is manufacturing, from which we have on hand, articles for export. Our trade depends on the value of this commodity and its place in the world of supply and demand. The educator is the practical machinist who seeks the machinery of the mind and gives directions as to its use. Knowledge is the raw material gathered, wisdom is the way in which we use it or the value of the product. Self culture is the manufacturing process. Some well-educated men fail in making a living because they are not wise. Their mental faculties have been polished and plumbed by experts; they have had access to all the best that the world has produced, and yet they are not able to produce a salable article. They treat their well-equipped mental mill as though it were an end instead of a means to an end. Do we not too often think that what is commonly called our school life is the end, the *summa bonum*, rather than the beginning of our education? Better a self-made man than a college man than a college man who does not constantly make himself new. The musician's life has just begun, indeed life just begins when, through discipline and independent research, all things become new. It matters not how explicitly things are given, how systematically truths are stated—these truths must all be moulded in the east of our individuality before they can pass as coins of value. To tell a thing to others as it was told to you is to deprive it of potency. It takes life to begot life; ideas with life in them are so because of *your* life in them. Reproduction means pain, self sacrifice; yet only in the new is there hope of progress. Through sacrifice and service is the way to proficiency and efficiency. It was the route of our Lord and we can not be better than our Master. The man who has the rough and tumble in his early life is to be congratulated, for it is down and up as his early calamity that he had "nothing to endure." It is said "misfortune is a rough nurse, but she raises giants." Don't worry about the process if results are what you want. The passes to the Klondike are impassable only to those who do not consider the prize at the end of the journey. From now to over yonder is always further than from now to back here, but discipline is a coach and team of four.

MUCH is said about memorizing—it is a sort of mental photography. In photography two things are very important and must be looked after very carefully if you want a good picture. The first thing is the preparation of the plate. The mind is the plate in the memorizing process. It must be treated. Put a plain piece of glass in the camera—good glass, too—and you may expose it to the most attractive subject possible, but you do not get an impression or negative. Why? Simply because it has not been chemically treated. The mind will never photograph what it does not understand; this is the unexposed part of the picture, and by just this much will the picture be incomplete. Knowledge is merely seeing; the mind takes in what it is focused to see. Intelligence is the sensitiveness and clearness of the plate. A double impression, two pictures on one plate, is a picture on a fainted brain where concentration is wanting. The other important thing in taking a picture is the lighting of the subject. This comes from the Aladdin lamp of the teacher, which, if properly brought, can by its illumination illustrate every part and particle of the subject; given these conditions the negative is made, which must be developed in the dark room of application, and your memorizing is complete.

The difference between the terms "musician" on the one hand, and "pianist" on the other, is that a musician can not be too much dwelt upon. A person may not be able to play or sing a note and yet be a good musician. Suppose some great artist is suddenly paralyzed as to his hands or throat, would he be any less a musician, provided he retain full use of his mental faculties?

On the other hand, many a pianist or singer has no right to the title "musician," because he lacks it by his lack of general musical knowledge,—a lack of theory, history, aesthetics. Let us strive to be musicians rather than pianists; and, better, let us be both musician and pianist.

THE ROMANTIC SIDE OF BACH.

BY HENRY T. FINCK.

When you travel from Germany into Switzerland you see first the low, green foothills, which are succeeded by others that rise higher and higher, until finally the sublime snow peaks of the Bernese Alps loom up in the distance. But mountains do not always rise to the blue sky by steps. On our Pacific coast you may see isolated snow-peaks with hoary heads lifted so high above the connecting chains that they seem to rise from the level ground, and thrust their pinnacles three miles up into the icy air. Mount Tacoma is such a peak, dwarfing everything around it. It is an extinct volcano—say, not extinct, for the fires still glow within it, and the same mighty internal power which built up this huge mass out of lava, may, and probably will some day, break out again, dazzling the whole state of Washington with a spectacle of sublimity.

The art of music was built up by degrees, like the chains of the Alps. It began with such masters as the early schools of the Netherlands and Italy produced,—Orlando di Lasso, Monteverdi, Palestrina—and was continued in Germany with Haydn, Mozart, Beethoven, Schubert, Schumann, Wagner,—to mention a few only,—till it reached our present high level of harmonic grandeur. But apart from this chain stands a volcano, isolated like Mount Tacoma, rising miles above the level of contemporaries, Handel included; a volcano that seemed extinct for a whole century till some adventurous explorer, men of genius all, discovered that still burned, aye, that it is one mass of flame and glowing lava, which will surely break out again to the mingled surprise and delight of the whole world. The name of this volcano is Sebastian Bach, and there is scarcely a great composer since the day of Mozart who has not warmed his genius by the smoldering fire in its crater.

Poor Mozart knew but little of Bach till one day he accidentally came across one of his compositions, which led him to thank Heaven that at last he had found a master from whom he could learn something. Beethoven called him "the immortal god of harmony." Mendelssohn, in his youthful enthusiasm, boldly fought the Philistines and passed to a skeptical world that the "St. Matthew's Passion" is the most inspired choral work ever written. Schumann helped to found the Bach Society, and told his pupils that Bach should be their daily bread. When Chopin traveled he always found room in his trunk for Bach's pianoforte works, even when he went to the island of Majorca, where he composed some of his finest pieces, the Preludes. Before giving a concert he always looked himself up in his room a few days to practice Bach—never his own compositions. Liszt and Rubinstein worshipped Bach, and to Robert Franz he was the beginning and end of art; highly as he esteemed Handel, he remarked, "If I am asked which of the two has the greater creative power (which, of course, is the main thing), I say that Bach stands far, far above Handel." Wagner, in the last years of his life, played Bach in preference to everything else. "In the works of Bach," he wrote, "is embodied the essence, the whole substance, of German art."

Thus, from the time of Mozart to our day, the great masters have looked on Bach as their master. He is the composers' composer, but I believe the time will come when, in part at least, he will also be the people's composer. Now that Wagner's art has become the music of the present, the true music of the future is Bach's.

What scholars admire in Bach is the scholarly structure of his pieces, the marvellous ingenuity and logical clearness of his polyphonic thought, the "architecture," or form, of his compositions. What men of genius admire in Bach is the extraordinary wealth and spontaneity of his ideas, the emotional beauty of his melodies and harmonies, the passionate expression of his discords and novel modulations. When I was a pupil of Professor Paine, at Harvard, he once astonished me by declaring that there was hardly a harmony in Wagner which had not been used generations ago by old Sebastian Bach. I did not believe it then, but I believe it now; and I am prepared to agree with Franz's enthusiastic exclamation,

"In Bach everything is united—Schumann, Chopin, Mendelssohn—all are satisfied in Bach."

When I came across that last sentence, a few years ago, in Dr. Waldmann's records of his conversations with Robert Franz (a delightful little book which ought to be translated into our language), I was pleased because it confirmed one of my earliest professional judgments. About fifteen years ago I wrote an article in which I referred to the remarkable affinity which I thought I had discovered between Bach and Chopin. I had not seen this referred to anywhere, but in making up a musical opinion, as in buying a cravat, I am not guided by what others consider "good form" and "stylish," but by what seems to me to be correct and in good taste. Evidently my discovery of an affinity between Bach and Chopin ran counter to the opinions then "stylish" among professionals; an eminent organist wrote an article in which he had a good deal of fun at the expense of the "Evening Post's" new critic, who "did not know that Chopin and Bach were absolute antipodes in music." So they are, from some points of view, but of their affinity in other respects I am more convinced than ever. My critic, like most professional musicians, saw in Bach only the formal, architectural element, and in Chopin only the sentimental and Polish spirit. But Chopin is also one of the greatest masters of form and style, and in Bach (if you know how to play him) there is often a strong sentimental vein which makes him as modern and as romantic as Chopin and Schumann.

Take, for instance, the Preludes Nos. 19 and 20 of the "Well-tempered Clavier." I know of nothing more modern and romantic in the whole literature of music. As to their form—is that classical or romantic? I do not know, nor do I care; I have never given that a moment's thought. What fascinates me in these preludes is the heavenly melody, the ravishing harmonies and modulations, the beauty of the ideas. Look at that exquisite dialogue between the soprano and tenor in No. 20; is there anything more romantically tender, more soulful, in *Tristan and Isolde*? Look at the last eight bars of No. 19; where in Chopin's nocturnes will you find anything more languorous and dreamy, more romantic, than those mysteriously vague harmonies? There you have the soul of Bach, which in its essence was as romantic as Wagner's or Chopin's.

It is quite remarkable that both Bach and Chopin should have embodied so many of their inspired ideas in the short and insignificant form of the Prelude. Goethe marred one of the most beautiful of Bach's by marrying it to a rapid melody, for which crime, I hope, he will have to serve an extra year in purgatory. But there are others equally free, and I often wonder why so few musicians know anything about them, or ever play them in public, for they are the delight of my soul. Every Sunday after lunch I sit down at my piano and play No. 7 of the "Zwei Klavier Preluden" (page 10 of the Breitkopf and Härtel edition of Bach's *Klavierwerke*, Band I). It looks like a trifle, but in that trifle there is material enough to build up the whole system of modern harmonic music. Of course, one must know how to emphasize the melody in the bass, and how to set off the changing harmonies against one another. Poor Bach himself had no tone-sustaining pedal, but he, with his love of broad, sonorous basses and mingled rich harmonies, would have used the pedal as much as Paderewski does, had he lived to-day. When I hear a pedant cry out that the pedal ought not to be used in Bach because it is not prescribed, I want to throw a brickbat at him. Such a man misses the very soul of Bach—the "god of harmony." Doubtless heard his pieces in his prophetic imagination.

After playing that prelude, I always turn over the page and play the next one, No. 8, a special favorite of mine. The first nine bars are good, though not specially remarkable; but the last nine are a miracle of genius. I have asked Mr. Premer to print this Prelude in the number of THE ETUDE in which this article appears, and hope he will do so. In any case, I trust every reader of

my article will get it, and note with what lingering and exquisitely sentimental expression not only the melody but the other two parts can be played. There is a world of romance and emotion in the last B and first A of the second upper part in bars 11 and 12. I have italicized the word sentimental purposely; and if any one tells me that sentimental expression is out of place in Bach, I look around for another brickbat. There are cases where argument is useless and homilies justifiable. Bach's skill was not studded with sawdust.

I have long since come to the conclusion that the only way a musical critic can do any good in this world and earn his salary is by "enthusing" over works of genius, and trying to get others interested in them. The first lecture I ever delivered was on Chopin, and when a young lady told me a few weeks later that after hearing me she had immediately gone and bought the complete works of Chopin, in which she had revealed ever since, I was more pleased than if she had paid me a hundred personal compliments. However, I think I have enthused enough for to-day (think of the contemptible injustice of my enemies, who persistently accuse me of having no good word for any one but Wagner, when I am, in reality, huddling over in print every day with enthusiasm for Bach, Schubert, Chopin, Liszt, Franz, Grieg, MacDowell, and a dozen other great masters); and I will close this paper with a sober reference to one more piece which reveals the Romantic Side of Bach.

Hans von Bülow, in his splendid edition of the "Chromatic Fantasia and Fugue," justly remarks that this composition marks the entrance of the romantic spirit into music. Every pianist ought to have this edition and read Bülow's preface, which is brimful of good things. It was not customary in Bach's day to print the expression marks in music, but I have no doubt that in the main Bach himself played this Fantasia and Fugue in accordance with the marks supplied by Bülow, which reveal and emphasize its modern and romantic character. Wagner used to be indignant at the way in which organists and pianists rattled off Bach in strict metronomic time; he believed that not only his own music but Chopin's and Liszt's, but Beethoven's, Mozart's and Bach's ought to be, in certain places, played with the tempo rubato. This idea Bülow applied to the piece under consideration. The word Fantasia indicates its freedom in regard to form—not geometric or regular, but irregular and fantastic. Its freedom and variety in the matter of tempo are indicated by the fact that in the Fantasia alone we have the marks *allegro impetuoso*, *andante*, *andante sciolto* (free), *allegro*, *andante*, *molto adagio*, *allegro*, *andante*, *allegro*, *adagio*, *allegro*, *lento* *rubato quasi improvvisato*, and *maestoso*, all in a composition of twelve pages, large type! I call especial attention to the rubato quasi improvvisato, which Bülow might have placed at the head of the whole piece; it should be played more or less like Chopin or Liszt pieces—in tempo rubato, and like an improvisation.

The Chromatic Fantasia and Fugue is also remarkable as being the first piece that introduces the recitative into pianoforte music, thus giving it a dramatic character. But I have said enough to show that there is a romantic side to Bach's genius. To me this romantic side is much more in evidence, and infinitely more interesting, than the formal, polyphonic side, for which alone the average musician seems to have ears.

—Nothing strikes me more forcibly than the amount of serious and earnest work being done by the piano teachers in many of the smaller places. You will find teachers in small towns who are themselves more than respectable players, and who are enthusiastic for good music. Sometimes they have the tact to surround themselves with a band of music lovers, and become centers in the towns where they work. In other cases they lack the organizing ability, and the good they do is merely accidental and in the course of their private lessons. A few of their finer pupils have a like enthusiasm kindled in them. It is very fortunate in a case of this sort if some music lover in the town, with a certain amount of social position and organizing capacity, happens to recognize the talent of the young teacher. In such a case both working together can accomplish very much more than alone.—W. B. D. MATTHEWS in "Music."

Little Prelude, in D.

J. S. BACH.

Andante con moto. (♩ = 69)

piu allegro

cresc.

dimin.

mf

dimin.

p

cresc.

mf

dim.

poco rit.

"CHOPIN."

(From Magic Lantern.)

Twilight-loving Chopin! thine the power
To feel the waltzer's wild exhilaration;
To smile and sigh with him, and sink at last
Into love's dream of sweet intoxication.

Edited and fingered by
Maurits Leefson.

Ch. Grandmougin.

Valse.

BENJ. GODARD, Op. 66, No. 2.

Tempo rubato.

pp cresc. un poco rallentando. a tempo. mf dim. pp un poco rall. cresc. a tempo. cresc.

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f p cresc. rall. f meno mosso. Animato. rall. molto. molto marcato. cresc. f con fantasia. a tempo. Animato. cresc. dim. a tempo. rall. molto. pp cresc. f

p *cresc.*
Piu moderato molto fantasia.
f
cresc. *f* *dim.* *p*
a tempo. *mf* *pp* *f* *p*

cresc.
un poco rall. *a tempo.*
f *dim.* *p* *cresc.*
meno mosso. *a tempo vivace.* *pp*
pp
mf *pp* *f* *p*

Norwegian Bridal Procession.

Edited and fingered by
Maurits Laefson.

E. GRIEG, Op. 19. No. 2.

Alla Marcia. (♩ = 92)

A The first note of the transient shake (German: Pralltriller) with the first note of the left hand.
Copyright 1908 by Theo. Presser, 4

piu f

ff marcato

sempre piu f

D E

sosten.

mf dim.

dim sempre.

p

G più p

pp

una corda al fine.

pp

piu pp

morendo.

ppp

F G

Polish Wedding Festivities.

Revised by Paul Henkel.

HERM. NÜRNBERG, Op. 359.

Tempo e Ritmo alla Polacca.

The first system of the musical score for 'Polish Wedding Festivities' is written for piano. It begins with a treble and bass staff in 3/4 time, marked 'Tempo e Ritmo alla Polacca.' The key signature has two flats (B-flat and E-flat). The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The first measure is marked 'mf' (mezzo-forte). The system continues with several measures of music, including a repeat sign and a 'Fine.' marking at the end.

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Cantabile.

11

The second system of the musical score continues the piece. It is marked 'Cantabile.' and 'dolce e legato.' The music is written for piano. The first measure is marked 'mf' (mezzo-forte). The system includes a 'dim. p' (diminuendo piano) marking and a 'dolce.' marking. The music features a melody in the right hand and a rhythmic accompaniment in the left hand. The system concludes with a 'dim. p' marking and a 'D.C. al Fine ma senza ripetizione.' instruction.

Quartette.

from "Lucia de Lammermoor"

Donizetti.

Transc. by R. GOERDELER.

Con fuoco.

Andante cantabile.

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2392 - 2

Fragment from Concerto in D Minor.

W. A. MOZART.

The first system of the musical score for the first page. It consists of two staves, treble and bass. The key signature is D minor (two flats). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (*p*) and forte (*f*). Fingerings are indicated by numbers 1-5 above the notes. A section labeled 'A' is marked with a repeat sign.

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The second system of the musical score for the first page. It continues the two-staff format. It includes a section labeled 'C' with a repeat sign. Fingerings are indicated throughout the system.

The second system of the musical score for the second page. It continues the two-staff format. It includes a section labeled 'B' with a repeat sign. Dynamics include piano (*p*) and forte (*f*). Fingerings are indicated throughout the system.

2386. 2

The third system of the musical score for the second page. It continues the two-staff format. It includes a section labeled 'D' with a repeat sign. Fingerings are indicated throughout the system.

Marseilles Hymn.

SECONDO.

Moderato maestoso.

f *risoluto*
ff
p
ff
f
ff
ff *marcato*
ff

Marseilles Hymn.

PRIMO.

Moderato maestoso.

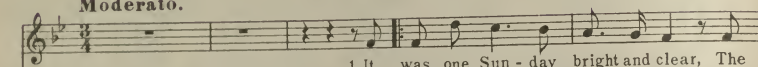
f *risoluto*
ff
mf
f
p
ff
mf *cresc.*
ff
ff *marcato*
ff

O HAPPY DAY!

O SCHÖNE ZEIT, O SEL'GE ZEIT!

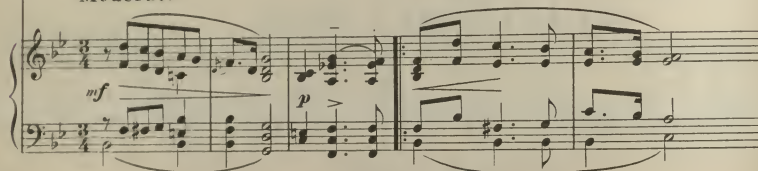
CARL GÖTZE.

Moderato.

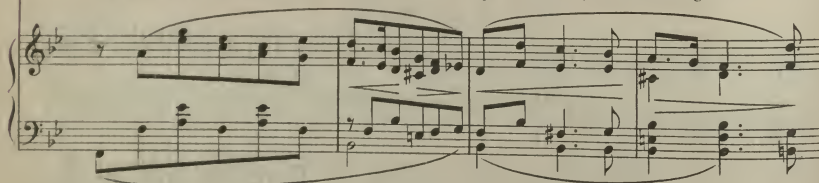


1 It was one Sun-day bright and clear, The
walk'd in si-lence arm in arm; My
by the heath, my heart un-heard, At

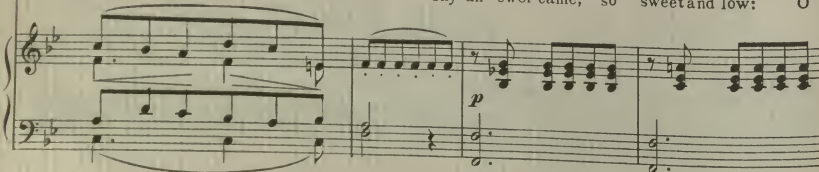
Moderato.



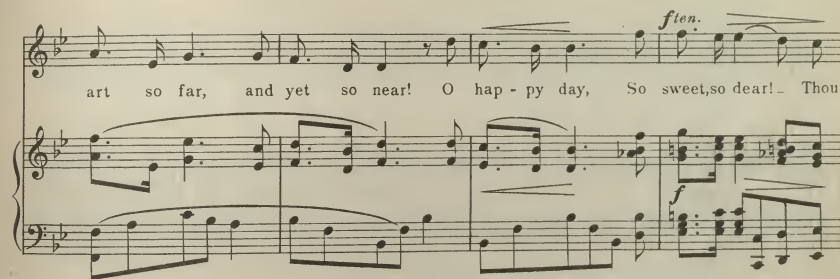
love-li-est in all the year; We wan-der'd thro' the gold-en grain, O'er
heart so full, my heart so warm! Those deep blue eyes of thine, O maid, A
last found out the prop-er word! My lips met thine, where none might see, And



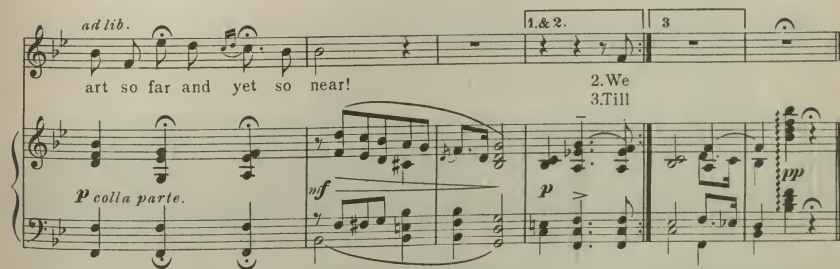
bloom-ing hill and grass-y plain. The lark it sang; the sun it beamed: It's
lus-tre gave to paths we strayed. Deep in my heart, those glan-ces true Out
then I said: "Dost thou love me?" Thy an-swer came, so sweet and low: O



rays o'er mount and val-ley gleamed. } O hap-py day, So sweet, so dear! Thou
shone the sun in heav-en's blue! know?
sigh-ing heart dost thou not



art so far, and yet so near! O hap-py day, So sweet, so dear! Thou



art so far and yet so near!

2. We
3. Till

1. Es war ein Sonntag hell und klar,
Ein selten schöner Tag im Jahr.
Wir Beide gingen durch das Korn.
Durch Feld und Au; durch Busch u. Dorn.
Die Lerche sang der Sonnenschein
Lag schimmernd über Flur und Hain.

REF: O schöne Zeit, o selge Zeit,
Wie liegst Du fern, wie liegst Du weit!
O schöne Zeit, o selge Zeit,
Wie liegst Du fern, wie liegst Du weit!

2. Wir gingen schweigend Arm in Arm,
Das Herz so voll, das Herz so warm.
Die blauen Augen Deins, o Maid,
Erstrahlen hell in Seligkeit,
Tief drang ihr Blick ins Herz mir ein
Weit schöner als der Sonnenschein.
Ref: O schöne Zeit, u.s.w.

3. Auf stille brauner Haide dort,
Da fand mein Herz das rechte Wort
Da fand mein Mund zum Kuss den Muth,
Leis' frug ich dich: "Bist Du mir gut?"
Da sahst du mich so eigen an:
Das weisst Du nicht, Du böser Mann?
Ref: O schöne Zeit, u.s.w.

Still as the Night. Still wie die Nacht.

CARL BOHM. Op. 326, No. 27.

Tranquillo. *p* *rall.*

a tempo. *f*

Still as the night, deep as the sea,
Still wie die Nacht, tief wie das Meer,

a tempo. *f*

rall. *a tempo.*

Should love, thy love, e'er be!
soll dei - ne Lie - be sein!

p *rall.* *a tempo.*

tranquillo. cresc. *f*

Still as the night and deep as the sea,
Still wie die Nacht und tief wie das Meer,

cresc. *f*

Should love, thy love, should love, thy love e'er be,
soll dei - ne Lie - be, dei - ne Lie - be sein

pp *poco rall.*

should love, thy love e'er be!
soll dei - ne Lie - be sein!

pp *poco rall.* *a tempo.*

poco rall. *a tempo.*

If thou love me
Wenn du mich liebst,

poco rall. *a tempo.* *f*

rall. *p*

as I love thee, I will thine own aye
so wie ich dich, will ich dein ei - gen

p *rall.*

a tempo. *fagitato.*

be. Glow - ing as steel, as
sein Heiss wie der Stahl und

a tempo. *fagitato.*

ff. rock firm and free, Should love, thy love, should love, thy
fest wie der Stein soll dei - ne Lie - be, dei - ne

love aye be, Should love, thy love aye
Lie be sein, soll dei - ne Lie - be

a tempo. *p* *rall.*

be.
sein.

p a tempo. *rall.*

Sleep, My Child!

Dors, Cher Amour!

Berceuse.

G. Ehrmann.

Allegretto.

p

estinguendo poco a poco

Let Me Weep.

Lascia Chio Pianga.

Händel.

Larghetto.

HOW TO WORK UP CONCERTS IN THE SMALLER CITIES.

BY ROBERT BRAINE.

As there is a constant development of the popularity of music in this country, and an ever-increasing demand for concerts in our smaller cities, the subject is one well worthy of the attention of teachers and musicians generally.

In the larger cities of this country, so great is the number of concerts given by professional artists, and free recitals by musical conservatories, colleges, and private teachers, that young ambitious teachers and artists often find it difficult to get a hearing at all, much less to make anything out of concert playing.

In the smaller cities, say of 10,000 or 15,000 population, it is different, however. Theatrical entertainments and professional concerts are few and far between, and if our teacher or artist goes about it in a proper manner, he may add materially to his income and extend his clientele of pupils.

"First catch your hare," runs the old recipe for cooking a hare. "First get your patron" would be the adaptation for a recipe for concert-giving in small towns. Remember that nothing can be done in these smaller places by newspaper advertising alone. It must be done by word of mouth and personal influence. If you should simply "hire a hall," announce your concert, and do the customary amount of newspaper advertising, you would be amazed at the frigidity of the proverbial "rush of cold air" which would greet you when you went on the stage to play your first number.

Without thorough local "working up" by influential parties, even the greatest artists find it difficult to draw paying audiences. I know towns in which I would wager a concert-grand piano to a yellow clarinet that Padreswili, Tsaye, and De Reszke could not get fifty paid \$1 admissions to a concert given by them jointly unless the concert were given under the auspices of some society, lodge, or church.

On this account I say, "First secure your patron." Make your first venture in a town in which you have some acquaintance, even if only slight. If you have relatives in good standing in the place, so much the better for you, as they can do much to work up a successful concert. If you do not know a single soul in the town, get a letter of introduction from some mutual friend to some prominent resident. After you have secured some one who is interested in your concert, or at least from whom you can get the necessary local information, you have a basis of operations on which to work. From them you can get the local "lay of the land," as it were.

First find out whether there is any other entertainment being worked up in the town which will conflict with your proposed concert. If there is, put it off until the coast is clear, for you will find it impossible to get a good audience for your concert at the Methodist church if the Baptist folks are preparing for a large church fair. The latter will monopolize the attention of the public, and its spare cash to boot.

It is also a good idea to find out all about the last concert which was given in the town. Secure a programme if possible, and inquire how the people liked each separate number, and how they were pleased with the concert as a whole. Inquire from your patron what the prices of admission were, what was the financial success of the concert, and any other points which could be of value in helping to make your concert a success.

It might also be a good plan, if you learn that a concert is already on the tapis in the town, to see the managers and find out whether you can get an engagement to appear at the concert. It may be, if they have engaged no outside talent, they will consider your offer and give you an engagement. Do not go too much on your reputation having preceded you, but if they desire it give the managers of the concert a specimen of your skill. I had a friend, a young pianist, who went to a small town in Michigan to try to work up a concert. He soon learned that the local musical magazine was the proprietor of the only music store of the place. He hunted him up and

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told him his aspirations in regard to giving a concert. The proprietor told him that he had certainly struck the wrong town, that there was no local interest in music, that the town had been "showed to death," and that if Beethoven himself were to rise from the dead and bring a symphony orchestra to the town to perform his nine symphonies, under his personal direction, it would be impossible to draw sufficient people to fill the town hall.

My friend said he was sorry, and without another word went to a piano, sat down, and began giving a rendition of Gottschalk's showy "Tremolo." He played it so brilliantly and with such fire and expression that our music-store man was first interested, then enthusiastic, and finally completely thawed out. A waltz by Chopin and a rhapsody by Liszt completed the conquest, and the nephew of the affair was that my friend's new-found admirer arranged a concert at the Presbyterian church of the place and buttonholed everybody in town to buy tickets. The concert came off with great success, and my friend cleared \$40. If you do any preliminary playing, however, do it where it will do most good, and not before gatherings of people or for so many people privately that the sale of tickets for your concert will be injured. If there is no concert already planned for which you can get an engagement, you had best confer with your patrons and friends concerning the advisability of giving your concert under the auspices of a church, lodge, or society. As a general rule, it is much better in the smaller towns to get a church or society to take hold of your concert, either on shares or under a stipulated guarantee to yourself. Get a guarantee if you possibly can, for in that case all your troubles and responsibilities in connection with the concert are at an end. It is much better to accept a comparatively small guarantee than the prospects of a much larger amount on shares, for sometimes these societies are extremely dilatory and do not use the fierce zeal in selling tickets which you would like. Having made your arrangements with some society, it is not a bad plan to put in a day or two, if you can spare the time, helping the society to make the concert a success. A personal call on some of the musical authorities of the town and the leading society lights, and a few notes played here and there, often have wonderful success in boosting the sales of the tickets.

In regard to the best society or organization to work with in this concert-giving on shares, your local advisers will be the best authorities, as one order or society may be strong in one town and another in some other town. You will usually find that some one church or society in a town has the reputation of giving high class concerts once or twice a year which every one attends, and which would therefore be the best to enlist in behalf of your concert. Having once arranged with a church or society for your concert, all will be easy enough, since all the details will be attended to for you, and you will only have to trouble yourself with the musical details of the concert.

If you are to give the concert with the assistance of local talent, try to get the most representative and popular musicians of the place who have the largest following to assist you, provided you have the choosing of the personnel of the concert. You can often double the sale of tickets by "bringing out" some young local singer or player at your concert, thus enlisting the assistance of his or her parents and friends.

If you are to stand and sponsor to your concert and have to give it alone, the problem becomes much more difficult; in fact, so difficult that many artists will not bother with it at all. Still, if you are in earnest and work hard enough, there is no reason why you should not have reasonable success. You will find that an immense number of people will have to be "seen," however. You and your friends will have to do the work which would be done under different circumstances by a society.

You must first secure introductions, or at least letters of introduction, to the "king bees" and "queen bees" of the "society" of the town. Call on them with a subscription paper and ask them to subscribe for a certain number of tickets to your concert. Play for them, if necessary, to interest them in your concert, and try to get them to mention the matter favorably to their friends. Every town has a few leaders in society. If they take

tickets, all the society people of the place will follow like a flock of sheep, and your subscription paper will soon be full. If you have not had much experience in this work of giving concerts in small towns, you will probably receive my suggestions with the remark that "you do not care to give the concert, play almost all the numbers yourself, and do the work of a book agent in selling tickets besides."

My reply is that you are perfectly right in your virtuous indignation at being compelled to work like a drummer in selling your own tickets. Unfortunately, this is about the only way out of the difficulty, unless you can afford an agent or friends who will do the work for you. Besides, this skirmishing for an audience will not hurt you. Every musician needs to have his business sense sharpened, and I know of no better way to do it than giving a few concerts and making them come out on the right side of the ledger. From the point of view of obtaining pupils, a preliminary canvass in selling tickets often bears excellent results, as it gives people a chance to make your acquaintance, and this is how a class is built up.

If you have no church or lodge or society to back your concert, and will not sell your tickets in advance by a subscription, through your own efforts or those of your friends, I would advise you not to attempt the concert, as you will inevitably lose money. As a general thing, however, it is not difficult to find some organization willing to take up a concert, on shares at least, if not on a guarantee. If you have resolved to do a good deal of concert playing, make a study of it, as you would of the grocery or hardware business. It requires excellent business ability and great tact. I have known musicians who showed as much talent for this branch of the business as a Chicago drummer. They seemed to scent engagements for a hundred miles. I knew one pianist who invariably sent out several hundred letters to various towns in the neighborhood of that in which he resided, addressed as follows: "To the Pastor of the M. E. Church,"; "To the Leading Piano Teacher,"; "To the Director of the Leading Choir,"; "To the Local Commander of the G. A. R.,"; "To the Leading Violinist,"; etc. These letters, addressed as above, would be delivered by the postmaster of the various towns according to their own judgment. The letters contained proposals for concerts, press notices concerning the pianist's work, etc. He received comparatively few answers, it is true, in proportion to the letters sent out, but he got quite a number of engagements out of them, as a rule. He was continually writing to pastors of churches, prominent men in lodges, and musical people all over his territory, proposing concerts on shares, for the benefit of all sorts of local enterprises. In this way he turned up no end of business, for he would in many places be able to work up a concert every year. He organized a concert company in the town where he resided, and was thus able to furnish any number of musical artists besides himself. This man would certainly have made a large fortune as a business man, as he seemed to have the peculiar faculty of turning up business where none was to be expected.

The whole secret of the matter is to work up a local interest in your concert. Unless you work through the members of a society or church, through your personal friends or through your own efforts in a home-to-home canvass with a subscription paper, you might as well let the concert drop. It will not do either to be too modest or shrinking about the matter in the latter case. If you are of a modest, retiring disposition and dislike to push your way to the front, you will meet with many a rebuff which will cut you to the quick. Such is the life of a budding concert artist, and it has to be endured.

A word in regard to your programme: do not make it too heavy. I do not mean by this that you should play rubbish, but strike a happy medium. Play a few good heavy numbers to show that you can do it, but use a good many numbers of the "popular classic." Try to please your audience, for you know "art follows bread" the world over, and artists must live; and, besides, you want to get an engagement in the same town the next year.

MENTAL TECHNIC: A SUGGESTION.

BY D. R. KRISNER.

At first glance this strikes one as an odd heading for an Etude article.

Innumerable works on the mechanical technic necessary to equip modern piano players with thorough command of the keyboard—even though thoroughly mastered under good teachers—will not afford the student all that is required to make him a good player. A thorough knowledge of the best literature for the piano (modern and classical compositions) combined with good mechanical (keyboard) technic, does not entirely represent the necessary equipment of the good players of this age and epoch.

The requirements are now greater than they have ever been: one must play Bach, Beethoven, Chopin, Liszt, Schumann, Josef, Chabaniak, Sgambati, Schytte, Saint-Saëns, etc., and do all musically; and—the mechanical part of the performance must be unobtrusive—the intellectual must predominate. In such modern writers as MacDowell, Saint-Saëns, Van Weterhooft, Gernheim, etc., as well as in the classics, the player appeals to intelligent audiences more by the intellectuality of his playing than by his exhibition of technical ability or gymnastic facility in itself. The mechanical part of a *water of course*—must be flawless. Good, clean playing is a requirement and exerts no particular command.

Cultivated audiences are not dazzled by mechanical jugglery, although the player may count on merited appreciation of legitimate mechanical ability. It is the soul, the self-control and mental command, which are manifest, that gain for the player the plaudits of intelligent listeners. Intelligent criticism is based on these higher qualities.

It would seem that it is becoming constantly more difficult to attain even that degree of proficiency which places earnest workers in the category of good players. While this is, from one point of view, true, in the broader light of modern development and research along the lines of piano playing as a science, as well as an art, the above statement is refuted by the work of many good players and teachers.

During the first years of study the pupil's progress in mental and mechanical technic proceeds on nearly parallel lines. For the development of mechanical technic various means are employed by various teachers. For mental development most all teachers use Bach, Scarlatti, Haydn, Mozart, etc., for foundation work. So far—good! Afterward—what!

I suggest: At this point good mechanical technic as such, i. e., say aside your Plaidy, Mason, Gernier, or other technical compendium, and substitute pieces which contain the material necessary for the student's further technical development.

Of course, it is presumed that the student will first have mastered the A-B-C of mechanical technic in one or the other of the above-mentioned text books and have sufficient ability to make application of the mechanical principles mastered in the study of pieces.

This proposition is not at all daring if pupil and teacher are earnest. Let us ask what qualities should characterize the playing of a pianist possessed of good mechanical and mechanical technic—facility in velocity, scale and arpeggio work in various touches; refinement, lightness, strength, versatility, skill in the most balancing chords of any desired tone may be made to stand out prominently; facility and surety in reaches, skips, use of pedal, in reading, and, above all, in thinking. Why can not all these qualities be maintained and further developed by practicing pieces judiciously selected? The student will develop musical taste, versatility, and acquire mental nerve much more rapidly.

The earnest worker, having now fully thoroughly mastered the A-B-C of technic, will not go wrong in adopting this idea if he continues to back his conclusions by common sense. Please do not understand that the writer advocates the entire abandonment of the study of good technical works. The suggestion, however, that after the student can do well ordinary technical

problems he should give his energy to mastering pieces and the problems therein contained, and drop mechanical technic as such, will be a wise step in most cases.

We are inclined to get into ruts, and the majority of us bump along in a disgruntled fashion until we can "do" Liszt's "Second Rhapsody," Beethoven's "Moonlight Sonata," and a concerto by some other fellow, before we scratch an original idea out of our own heads. In the meantime we religiously "dig in" to finger and other exercises so many hours a day, merely because we have acquired a habit which some fellow a century or more ago considered a necessity. I am thankful to say that "we Americans" are finding out some things for ourselves; that we have outgrown our childhood days when we accepted anything with a foreign brand as law and gospel. I firmly believe that the best American piano teachers stand head and shoulders above the foreign "owks," "offs," and "Schmitts," and that good workers under good teachers, even in our Western piano towns, are accomplishing more than are those students who go to Europe to study with teachers whose names contain a large and irregular assortment of the letters of the alphabet.

In my own teaching I make theory and technic go hand in hand. The pupil who can play a scale can analyze it, tell where we got it. Occasionally I throw physics (technic) to the dogs, generally for a few weeks twice each year with pupils below the middle grade. After a few months' good, hard work I tell my pupils play a while, and I would counsel the teacher to play for the pupil twice in a while.

During the period that technic as such is dropped, four or five pieces of varied character must be kept going at once. When the student again resumes mechanical practice he brings to it renewed interest and awakened perceptions. This three or four weeks' period will show both pupil and teacher things other than the mechanical which are lacking, and the student will possess in a higher degree a realizing sense of what his playing means. The teacher will also have obtained more practical conceptions of what principles should be inculcated in his future efforts.

This recipe will work best with those students the composition of whose inclination possesses the prime ingredients of earnest endeavor—a prime factor in any successful undertaking.

To both student and teacher I would suggest that boundless enthusiasm and constant association with happy-minded musicians and ideas—mainly the latter—will make your artistic life a constant change, for it will constantly be an upward development toward perfect musicianship, and, incidentally, well-balanced character.

KEY-CHARACTER A FALLACY.

BY W. F. GATES.

IN the matter mentioned last month in these columns concerning the character of the various keys, it was characteristic of several standard writers had assigned fixed characteristics to them; in other words, claim them to have varied capacities for emotional expression.

For instance, Gretry says—and he will do a sample of the others—"The key of C is noble and frank, D is brilliant; E flat is grand and pathetic; F minor the most pathetic of all; F-sharp major is hard and sharp because it is overloaded with accidentals," etc.

In this connection we have two questions to ask and then let the matter for our readers to decide, each one for himself. If the key of D had certain distinguishing characteristics a hundred years ago and if at that time a composer, in what that composition pertained to day, considering the fact that there has been considerable change in the pitch in the last 100 years?

And, again, what effect does the transposing keyboard shift the keyboard at all? Does the time in D lose its natural effect if we keys let the piano play it in E flat?

In other words, isn't the whole thing a fallacy?

EAR TRAINING.

My experience in teaching music has taught me that the study of a musical instrument does not necessarily mean the study of music. In fact, the study of an instrument is, if not combined with other exercises, rather a hindrance than a help to a musical education. The difficulty in studying an instrument is that it calls too many faculties into operation at once, so that the faculty of hearing *musically* is lost entirely under the necessity of exercising the sense of sight and the muscular sense in performing upon the instrument.

An almost unavoidable consequence is the loss of accurate rhythm. The pupil who learns to read music, and who attempts at once to execute what he reads, reads and executes under so many delays that his ear loses all rhythm, or, worse, is impressed with a rhythm all out of joint. In the effort to train fingers and eyes for a complicated performance the much more simple training of the ear is entirely neglected. In the born musician the ear trains itself. Not so in the case of the average child; and yet it is the benefited child that ought to have its ear trained, for it is attacked by the multitude of intelligent listeners, and the artist is stimulated by appreciation to his highest efforts. Every one knows that it is easier to understand a language than to speak it. It is easier to distinguish colors than to reproduce them with paint and brush. One may have an excellent perception of the forms of bodies, and a great enjoyment of symmetry and proportion, without at all being able to draw, paint, or cut. Balzac says: "The greatest man is the poet. Every one can not be a poet. The next greatest is he who appreciates the things that are things in time of music. The study of music is divided into practice and theory, but with little accuracy. On the one hand it might be said with perfect propriety that the exercise of the ear in listening to and comprehending musical composition is a musical practice, and, on the other hand, the so-called theory lessons go too soon beyond 'theory' to the practice of forming tone combinations and composing.

That a young musician should spend years in writing out figured basses and exercises in counterpoint is very well, for "practice makes perfect." But theory, in the real sense of the word, does not require the capacity for making tone combinations; it only aims at developing the faculty for recognizing tone combinations made by others. Theory of music in this, the true sense of the word, means the systematic cultivation of the ear. Our present mode of musical education furnishes this cultivation in very few instances. I have known students of music who had taken piano lessons for more than ten, and theory lessons for three or four, years from excellent teachers—talented pupils, too—who were unable to tell by ear the succession of harmonies in a simple chord after the first chord and key had been named. Is it not an absurdity that the systematic development of the ear is the only thing never thought of in the study of music? And is it not a question whether general education in music need go any further? The study of a musical instrument or of composition must take much more time than the cultivation of the ear alone. The study of a musical instrument often dulls the mind, and makes a child weak in a thoughtless, mechanical way. The cultivation of the ear, on the contrary, fosters a concentration of attention which can not but act beneficially on the development of the entire mind. To teach music merely by teaching the use of an instrument is impossible, and both teacher and pupil who believe that it can be done only deceive themselves. Let teachers devise a set of exercises which have for their purpose the elementary training of the ear and of musical intelligence. Briefly stated, the object of these exercises should be to teach the student to read with the ear—the only true reading of music. Reading notes need not be reading music, for notes are only graphic signs for tones, and very few people combine in their minds the right tone with any given note.—HELENE M. SPARMANN in "Lessons in Audition."

—Shun idleness; it is the rust that attaches itself to the most brilliant metals.—Voltaire.

HELPFUL LETTERS TO YOUNG MUSICIANS.

(Continued.)

BY MISS W. H. SHERWOOD.

A great many people study music who could do much better at something else. They mistake an ambition to play for genuine talent. Not even every one who cares for music can do anything in it, owing to physical drawbacks, but all shilly people, I believe, that for those who have very little ability, and who must earn their own living, music is the longest, hardest, and least lucrative of any profession. I do not mean that such people should not take every opportunity to cultivate what taste they have for it by listening, but it costs money to procure a musical education, and their money and time could be invested in a thousand more helpful ways. It is sometimes very hard to deal with this class of people. They feel insulted if you tell them the truth, instead of which they should be grateful for it. Some have set their hearts on becoming pianists, and it is strange with what persistence they will work year in and year out, practicing six or eight hours a day, with never a thought but that when they can get the greatest number of notes into the shortest space of time, together with the ability to play very loud, they will be ready for the concert hall. It is no exaggeration to say that I have seen what resembled a remarkable code of gymnastics effected on the keyboard by these aspirants to fame, and with it all not one musical sound. Music is sound, but not noise. Sound is produced by vibrations of air. The number of vibrations in a given time is what determines pitch. A good vocal teacher will teach his pupils how to work for vibration and resonance, and the more perfect the vibration, the more penetrating the tone will be, so that whereas one who has a large but hard voice will be very ineffective in the concert hall, the singer with the vibrating voice, no matter how small it is, will be heard in every corner. A beautiful voice penetrates. It sets everything in the room to vibrating with the little air waves it sends out, and, oh, how delightful to listen to! Then, as one gains control, this tone grows larger and larger, and the quality always improves. In order to get this resonance, the parts which produce it must be held still. Now, in piano playing, the principles are the same as those which apply to the voice. Perfect quiet and perfect relaxation enable one to gain control over all parts of the body, and when the finger presses the key it should rest on the middle of the key. The key then strikes the hammer in the right manner, evenly and without a sharp concussion, and the hammer strikes the strings so perfectly that perfect vibration is the result. If a singer produces tones in any way that is careless, he does not get a good tone. One who plays on the piano carelessly, tone is sacrificed. Until one has learned to produce tone correctly with every finger, how can he play with the best results?

Too much can not be said about the quality of tone. On it all must rest depend. The mechanical mind does any difference in the quality of tone, however it is produced. But if it is not in the manner of touching the keys, what constitutes the difference between the artist's touch and that of the mechanic? Technic would be the beginning and end of piano music if there were nothing in touch. Many ignorant people have affirmed, after getting together for the purpose of testing different kinds of touch, that whether the piano was played with sticks or fingers, tone results would be the same. Because they could neither produce nor hear a difference between their touch and that of sticks on the keys, it proved conclusively that anything better was not to be had. It would be equally sensible for a modern painter who could not paint, to attempt to produce a masterpiece on canvas, and failing, to assure one that the thing could not be done. It has been it is positively cruel to make others do so. A child should have a good physical start, and be healthy, and his eyes should be examined by an oculist before he begins to read notes. At the present day many children have to wear glasses, and much harm can be done the eyes if taxed at too early an age. It is only fair to give one a chance to get strong before making them work. If a child positively dislikes to play the piano, and who can be exquisite players, to become concert pianists.

Among the talented, not every one who can play is fitted by nature to be a concert player. A really musical temperament is invariably a nervous one, and sensitive withal. One must retain his self-possession and appear composed, no matter what the inward tumult; he must endeavor to forget himself and think only of doing the music justice. Art demands complete unselfishness, complete devotion to itself, if one is ever to do it justice. Now, all this requires experience. Before becoming a concert player one must have played before people a great many times, wherever and whenever he could find opportunity, for the sake of experience. Thus he will discover his power over people, whether his playing is sufficiently magnetic to hold an audience interested, and whether he gains composure enough to throw his heart into his work undisturbed by listeners, for these requisites are absolutely essential to success in concert playing. I was once present when a young lady called upon Rubinstein with her mother, to play before him and obtain his opinion of her possibilities. She played the B-flat Minor Scherzo by Chopin most beautifully, and so he told her, "hut," said he, "you can never make a concert player. It is out of the question." The unhappy girl and her mother departed in tears. Their disappointment was touching. When they left the room Rubinstein turned to me with a sigh, and said, "What is one to do? People do not want to be told the truth, and it is very hard to know what to say." This was very different from an experience of mine a few years ago. A young lady came to me and seemed desirous to begin studying. She wished to play for me, and began the Grand Polonaise, Op. 53, by Chopin. At the end of one line I stopped her. "That is enough. You will have to begin all over again, and do very different work from what you have ever known," I told her. I then talked seriously with her, and after a while played for her. She admitted, and I can not speak too highly of her, that she was not a good player. She was right, but I have my living to earn, and I can not spend my time in leaving anyone in despair. I told her to keep on in the old way, and earn her bread by imparting her ignorance to others. I heard not long after, that she went to another teacher, one who asks ten dollars a lesson, and he told her she played well enough unless she wanted to be a concert player. Either the teacher did not know any better, or else he did not want to be bothered with her, but at any rate, it appears she was quite satisfied with his verdict. For I had supposed intelligent Americans should give credence to this imported nonsense, chiefly because it proves that many "musical" people can not be so musical after all. Americans have a great universal fault. They are in a tremendous hurry. It would seem as if they are always rushing for a train which they have barely time to reach. Now, this accomplishes great things in its way, but it is nothing can be gained, and all that is good must be lost through haste. We understand a good deal about music, taken altogether, and we accomplish a great deal in the aggregate at home. But those who do the work are patient and sensible, and they do not aspire to fame without effort. As yet a way to attain it without effort is really discovered, no one will be blamed for choosing that way, but as it has not been found. The most talented musicians in this country have nearly all more or less foreign blood in their veins.

It would be possible for many naturally qualified young pianists to play in public with success could but have the advantage of proper training. Instead of so much mediocrity there should be plenty of young artists' work done that amounts to something. The end pre-exists in the manner of success. One should mean perfect his work as far as he goes, just the same as if he intended to be a public player. Then whether he be adapted to playing or teaching, he is master of his profession.

Child study is another problem. Girls especially are the victims of early piano practice. There is a great difference in children, and while it is advisable to let some begin music lessons as young as five years, simply to produce a masterpiece on canvas, and failing, to assure one that the thing could not be done. It has been it is positively cruel to make others do so. A child should have a good physical start, and be healthy, and his eyes should be examined by an oculist before he begins to read notes. At the present day many children have to wear glasses, and much harm can be done the eyes if taxed at too early an age. It is only fair to give one a chance to get strong before making them work. If a child positively dislikes to play the piano, and who can be exquisite players, to become concert pianists.

Doesn't care for music, what is the use of obliging him to do it? He may learn to read notes, and in the course of years to acquire more or less technic, but what pleasure will he or any one else derive from it? The sitting still to practice makes some children very nervous, and will eventually result in harm in such cases. There is nothing like a little discrimination in season in these matters. Eight or ten years is a very good age to begin study, as most children can bear the mental strain with ease at this age, and really go ahead much faster for having waited.

Going abroad to study has come to be a fad. The fad has become so prevalent, that in some places an idle ignorant in many stands in better chance of getting a salaried position as teacher, than a really excellent musician who has only had the advantage of American tutelage. I wish people would realize that as far as actual instruction goes, one can get as good as Europe's best here in America, and there are more good teachers here than there. It is well enough to go abroad if one knows what he wants, but comparatively few do. Those who know what they want, know that they can get it here, i. e., in instruction. Europe presents many advantages, musically, outside of teachers, which are in every way obtainable here, in the way of good music, smaller admission fees to public entertainments, and possibly a greater variety of music; but these things are better appreciated when one has seen some of the training that before he is able to apply them in his own work. Paris, Berlin, and Vienna are now names to conjure with, and with most, as they think, of knowledge, names only. Why encourage musical fraud by thinking that the name of having "studied abroad" is worth wasting one's time for? Why not try to do as Americans do? The genuine article is no less genuine because it is to be found in America than it is in Paris and Berlin. Gold is gold, whether found in your hags or in those of some one else, but the difference is in the greater the difference, the greater the enchantment surrounding. When you pick it up here, you prefer to pay to have it from somewhere else.

Then, too, an immense amount of rubbish in the shape of musical ideas, which no sensible teacher could ever have invented, has been brought into this country by seekers for information, and has been taught by teachers who have been woefully misrepresented by their American pupils, who, for some reason, national or individual, seem to lack all musical common sense. A good teacher does not teach nonsense. If there is a best way to do things, some other way is not as good, and if graceful, intelligent, meaning work, quiet and unobtrusive, is the best, then to good teacher is going to advise the perfectly ridiculous and silly things which some Americans would seem to have learned from their American teachers. I suppose intelligent Americans should give credence to this imported nonsense, chiefly because it proves that many "musical" people can not be so musical after all. Americans have a great universal fault. They are in a tremendous hurry. It would seem as if they are always rushing for a train which they have barely time to reach. Now, this accomplishes great things in its way, but it is nothing can be gained, and all that is good must be lost through haste. We understand a good deal about music, taken altogether, and we accomplish a great deal in the aggregate at home. But those who do the work are patient and sensible, and they do not aspire to fame without effort. As yet a way to attain it without effort is really discovered, no one will be blamed for choosing that way, but as it has not been found. The most talented musicians in this country have nearly all more or less foreign blood in their veins.

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ADVANTAGES FOR MUSIC STUDENTS IN VARIOUS EUROPEAN CENTERS.

BY EDWARD BAXTER PERRY.

MILAN.

My Dear Etude.—I begin the first of my promised letters on musical opportunities in the various European centers, here on the classic soil of sunny Italy. When our many American students start upon or contemplate a trip to Europe for the purpose of continuing their musical education, the question immediately arises, "Where had we better go to get the best instruction and the best collateral advantages, so as to derive the greatest benefit from our sojourn abroad?" Probably every prominent musician, with a European experience behind him, is the recipient of more inquiries upon this subject than upon any other one connected with a musical career.

CHOICE OF A PLACE TO STUDY.

Europe is a big place, and when all countries and all languages on this side of the water are strange to the student, it becomes of the utmost importance, especially if time and money are limited, to ascertain at the outset where one can live best, learn best, and work best. First, there is the country to be decided upon, and here the choice always lies for the music student between Germany, Italy, and France. After this is determined, there are, in each of the above-named countries, a number of leading cities, rival musical centers, each with famous schools, each with enthusiastic partisans, and each presenting claims to attention and patronage; so that the inexperienced student is confused, often misled, and seldom hits at first trial the place most advantageous for his particular needs and progress.

The present article will give a successive account, as accurate and impartial as possible, of the various music centers of Europe, with the latest items of information concerning teachers, methods, costs, cost of tuition, living expenses, etc., so that the student reading them may judge for himself of their comparative advantages, and be aided to make a wise choice. This article will be devoted to music study in Italy, and especially Milan.

ITALIAN CITIES.

When we speak of music study in Italy, it is usually Milan or Florence that is meant. Other cities are gradually coming to the front, notably Rome, Naples, and Bologna; and of these three it may be said that very recently they have made so decided a stride forward as to threaten the supremacy of Milan if the progress continues; but in the past, and still in the present, Milan and Florence, and chiefly the former, boast a musical pre-eminence, both in reputation and in the advantages offered.

FOR INSTRUMENTAL STUDENTS.

First, let me say that for all students of instrumental music Italy is practically out of the question, that is, for a prolonged stay. A flying visit to behold and enjoy the manifold art treasures in painting, architecture, and sculpture, beguessed by a bygone age of splendor, will well repay the cost in time and money even to the music student, as a liberal addition to his stock of general culture and information; for the day is past when a musician was expected to be posted about nothing in particular except the instrument upon which he performed. For the serious study of any instrument, however, even the Italian freely admit that Paris, or any of the German music centers, are greatly preferable. Most Italian pianists and violinists of any prominence have studied in Germany, quite as universally as do Americans, and they are few and, generally speaking, of no decided pre-eminence. We must, of course, make a notable exception in favor of Sigisberti, at Rome, and perhaps also of Adini, at Florence. But one swallow does not make a summer, nor one or two artists a musical standard and atmosphere. As a rule, the mastery of the piano especially is too long and laborious a task for the gentle, talented, but indolent and unstable Italian temperament.

THE ETUDE

FOR VOCAL STUDENTS.

For vocal students, however, the case is very different. Italy, with its generally mild, equable climate, its musical, pre-eminently singable language, its national instinct for rhythm, declamation, and tone-color, and its centuries of vocal and operatic tradition, have the young singer with a charm as natural as it is irresistible. It is true that in latter years a portion of this glory has departed, and much which could formerly be found only in Italy is now to be had in London or Paris.

THE VOYAGE.

We will assume that the student has sufficient time and money for the usual four years' course of training, just the period requisite for a college course in America and at about the same expense. We will assume the voice to be his specialty, and that he has chosen Milan as the place to spend the first two years. The easiest and pleasantest way to reach any of the Italian cities from America is to sail from New York, about the middle of September, by the southern route of the North German Lloyd Line, taking a steamer in the Mediterranean sea, bound for Genoa. The passage will be smoother and far warmer than by any of the northern routes. Nine days' sail over a bland southern sea, agreeably broken once by the passage through the picturesque Azores Islands, brings him to Gibraltar, where half a day is allowed for passengers to go ashore and visit that most foreign, most fantastic, most cosmopolitan city, where representatives from every nation under the sun, with their peculiar characteristics and costumes, jostle each other in the quaint narrow streets, amid the grinning muzzles of four thousand English cannon, which defy the world from the strongest and most imposing fortress ever garrisoned. Three days more over the blue Mediterranean brings our traveler to Naples, where another half day is given to seeing the city, the museum of relics from Pompeii, the famous aquarium, and different views of smoking Vesuvius. Then one day more along the Italian coast, and the voyage ends at Genoa. From here one may sail over an incredibly rough track, where one is shaken about in the light compartment car until he fancies himself in a corn-popper, bring one either to Florence or Milan, according to choice of destination, in time to find a boarding place and a piano, get unpacked and settled, and begin the inevitable struggle with the language, before the opening of Conservatory terms about October 10th.

HOW TO LEARN THE LANGUAGE.

One can derive little benefit from lessons of foreign masters until familiar with the language; therefore, the more one knows of it before settling in a foreign land for study, the better. There is, of course, every facility for learning the mother tongue of a country here more easily and quickly than in America; but if the student is entirely ignorant of it at his arrival, he must allow at least six months, during which several hours a day must be given to the language, and so necessarily taken from practice; and the sojourn in Europe must be planned somewhat longer than if he has already mastered the grammar and acquired a vocabulary before leaving home.

ITALIAN CONSERVATORIES.

The conservatories differ widely from our own in many important respects. They are not private establishments, run at a venture for financial profit, but public educational institutions, more on the plan of our common schools, managed and supported entirely either by the national or the local city government. In Milan, for instance, with the exception of a tax of twenty francs (\$4.00), connected with the executing of certain official papers at the beginning of the second year, the pupils pay absolutely nothing for instruction, although they may remain ten years. Tuition is free to all students, foreign as well as native, who are admitted to the conservatory, need allow nothing in his estimate of expenses for the cost of lessons.

The so-called *Royal Conservatories*, of which there are four in Italy, at Milan, Rome, Naples, and Palermo, which take decided precedence of all others in public

estimation, and are generally supposed to maintain the highest standards and offer the greatest advantages, are under direct control of the King and the Minister of the Interior; the details of management being intrusted to a *Musical Commission* appointed by them, in conjunction with a *Council* consisting of the director and faculty of each institution. Other cities, like Florence, Bologna, Parma, Venice, in fact, most of the larger places, have what are called *Municipal Schools of Music*, managed by the city government through a *Commission* and *Council*, like the *Royal Conservatories*.

ADMISSION AND EXAMINATIONS.

In all cases the salaries and all expenses are paid from the public funds. Unlike our public schools, however, admission to these institutions is by no means easy. The members of the faculty have no financial interest in increasing the number of pupils; while their reputations as well as the ease and comfort of their work, depend wholly upon the quality of pupils secured. Every student must pass a severe examination, not only as to present attainment and past study, but as to natural ability, quality of voice, etc., before the Council referred to, who then vote upon his admission to the school, not directly yes or no, but by giving their estimate of his worth in several separate counts on the percentage basis; and if the average reaches seven or more, on the scale of ten, he is admitted not only to all the advantages of the school gratis, but to all the prize competitions, most of the prizes offered being in cash, and if won, going far toward paying necessary living expenses.

Very naturally, only the most promising pupils pass the ordeal successfully, and the attendance is therefore comparatively small; but the fact of admission, and still more of graduation, at one of these conservatories, is of great value to the student, as it amounts to a practical guarantee of ability. Pupils in vogue receive daily lessons of twenty minutes to half an hour; instrumental pupils four a week, with a number of obligatory collateral studies, which must be carried on at the same time, such as sight-reading, harmony, musical history, and the like. Only six to ten pupils are assigned to each teacher, who devotes to these the whole of the three hours a day which he gives to conservatory work, all teachers having the right to give private lessons outside. Students fearing to attempt, or failing to pass, the examination the first year, may secure private lessons of any of the conservatory professors, at the rate of from five to ten francs a lesson, as frequent and for as long a time as they desire, and the examination can be taken later, or, indeed, repeated each year without expense, as many times as the pupil has patience and courage to undergo it.

It is hardly necessary to say that the standards in these schools, especially in the *Royal Conservatories*, are high and the methods sound; and students unable to enter, in obtaining lessons of one of their authorized professors, may feel safe in relying on his judgment and able guidance. There are doubtless many excellent teachers, especially of voice, not connected with these institutions; but as the choice of a teacher is of primary importance, and as serious mistakes are continually being made in this respect by American students who come here as strangers, it is always better, other things being equal, to fall back upon the official guarantee afforded by the title "Professor in the Royal Conservatory."

MILAN AS A CENTER FOR VOICE CULTURE.

Milan, as a center for voice culture, is still living on the name and fame of the great Lamperti, and since his death there seems to be no vocal teacher in Italy who can justly claim equality with him or any great pre-eminence over others. Farnaccini, of Florence, is perhaps the best known, and is highly spoken of in many quarters. Galignani is the present director of the *Royal Conservatory* of Milan, where Lamperti taught and trained so many great singers, and is a composer of some prominence and a protégé of Verdi, a recent and valuable acquisition to the institution. But Lamperti's mantle seems to have descended by direct inheritance upon the shoulders of Mme. Pauline Viarelli Filippi, who was trained by him in his best days, made a successful concert career in her youth, and is his suc-

cessor in the work here, teaching the same method, in the same school, even the same studio. The true Lamperti traditions cluster about her, his acknowledged representative, while, in addition, she possesses a wide familiarity with modern developments in the vocal art, and with the French and German schools of music, which could not be said of Lamperti himself, or of many Italian vocal teachers of the present day.

EXPENSES.

A few words in regard to the expenses of the trip and sojourn here may not come amiss to readers who have a period of study in Europe in prospect. First-ship passage by the line mentioned, from New York to Genoa, with good state-room, costs \$90.00. About \$50.00 more should be allowed for incidents on the ship, the stops at Gibraltar and Naples, a brief stay in Genoa, the trip to Milan, and necessary cost in getting settled. Board may readily be had here in private Italian families at moderate cost, from 100 francs (\$20.00) a month upward, with respectable people, with most excellent facilities for learning the language, but not very comfortable, according to American ideas. There are also the usual boarding-houses, run to accommodate strangers, and for Italy quite fair. For such board as the average American student requires, about five francs, or \$1.00, a day is the least that can be calculated upon, with wine, washing, and sometimes fire, extra. The conservatories do not provide homes or have anything to do with finding them for pupils, though the teachers, as a personal favor, will, of course, give necessary advice and information, and some of them take a few students as boarders into their own families.

The expense of lessons depends, of course, wholly upon the number taken and the teacher selected, but as a rough estimate another dollar a day may be reckoned to cover these and musical extras, such as concert and opera tickets. Clothes and personal incidentals will be something less than at home, and can be kept within quite moderate limits if the student is economically inclined. In round figures, then, I should say one ought to allow \$150 for the trip to Milan, and \$75 a month while here, from which may be deducted the price of tuition, if one is fortunate enough to be admitted to the conservatory. That allows for living comfortably, enjoying all necessary professional advantages, and a few moderate and advisable extras in the way of pleasure and general education. The summer may be pleasantly spent, at little, if any, additional expense, at the Italian Lakes, among the Apennines, or in the more adjacent parts of Switzerland. Many of the most famous Swiss resorts, with all their glories of Alpine scenery, are within but a few hours' ride by rail from Milan, and the perfect Lake Como may be reached in an hour and a half. A point rested upon me in several quarters, and which I would therefore emphasize with parents and guardians, as well as with the students themselves, is that it is no kindness but a positive cruelty to send a young person to Europe for music study, without sufficient money to adequately cover the cost of living and education, and to enable him to take proper advantage of his opportunities.

CONCERTS.

In the way of facilities for hearing fine music, the Italian cities offer less than would be expected. Of serious orchestral work there is practically nothing worth taking into account, and recitals by instrumental soloists are few. A fine string quartet at Florence gives a series of excellent chamber concerts there and in some of the neighboring cities, and in midwinter flying visits from traveling celebrities, both vocal and instrumental, may always be expected. But really first-class presentations of profound musical works are few and far between.

Of vocal music something more and better may be said, particularly in two of its departments. Italian opera is, of course, at home here, and nearly every city has its opera house and standing opera company; while there is no better place to become familiar with church music of the old solid school, as given in the cathedrals. It is disheartening to find, however, that even in Italy, the birthplace of the modern arts, popular taste seems drifting, as with us, to the comic and spectacular; for the masterpieces of grand opera, even of the Italian

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school, are not so often heard as something lighter and more amusing.

The old and world-famous Scala here at Milan, the most noted opera house in Europe for the past century, where all the best singers and operas of the Italian school have made their reputation, is closed for lack of funds. It has not been self-supporting for many years, and the city fathers have grown tired of making up out of the public treasury an annual deficit of 200,000 francs,—which looks as if opera in its best type was on the decline and losing its hold upon the people. This is an incalculable loss to the student, depriving him of what has been hitherto a very important factor in musical and especially operatic training, and one of the chief incentives to study at Milan.

Still, Italy remains the land of song, where voices are trained, not strained as in Germany; where singing seems as natural and easy as breathing, where sentiment and poetry are indigenous, growing without effort, absorbing nourishment from the air, the sunlight, the very crumbling stones, where legends hang like moss and cling like ivy, and where the would-be vocalist should spend, if possible, a portion of his formative student years, but where he must not expect to receive a complete, well-rounded musical education.

(To be continued.)

A PEN PICTURE.

BY F. ADA BALLOU.

MUCH has been written of the pupil who hines never ast, of the fingers that are all thumbs, the half-interested ones, whose rich mamma pay (?) the bills, and expect the teacher to do the rest; of those who spend the lesson hour in gazing in hopeless wonderment at a fifth repetition of one idea and foggly try to grasp that there are two quarter-notes to a half-note; that the scale of C major has no sharps or flats. But few have said anything about the pupil whose mother doesn't expect her to play just like a professional at the end of the first term, or of the one who is all eagerness, and whose bright thoughts rejoice the heart of the teacher.

I propose to amuse you for a few moments with a pen picture—of the other one; although crude, it is suggestive.

A fair-haired, dark-eyed little girl came to me one afternoon for tuition. I gave her an hour for the next day. At the appointed time she came, the little hands that had been scrubbed until they looked parboiled. She was poorly dressed but wholesomely clean and neat. "I am glad," I remarked, "to see such nice clean hands." "Thank you, ma'am, I thought I'd make a clean start." I smiled at the unconscious pun, and we proceeded.

I can never forget how bright her eyes grew as each new thought was given her, and how eagerly she tried to do as I wished. Thinking to test her imaginative powers, I played Schumann's "Wurm" (?) and imagine my surprise when I turned to look into the pretty dark eyes to see them filled with tears.

"That makes me feel as though God saw me when I 'sawed' this morning, and I guess His eyes were awful sad and loving." Then, with a funny little toss of her head, "You can paw the piano as easy as I can wuz shellin' peas; that powerful kind of music makes me feel queer, like somebody tickled my backbone all the way down."

Months passed, and not a lesson did the child miss. She never forgot what I told her, for she listened so whole-heartedly to what I said. At one lesson, while playing Chopin's Funeral March to her, I said, "Now, dear, tell me what you thought while I played." There was a slight pause, and—"Well, I saw a lovely young lady, all laid out in white, with long, yellow curls, and a ruffled dress,—dead, and her mother was crying,—and, say, doesn't that sound like a beautiful idea, Heaven?" The absurdity of it made me laugh heartily, but I said, "Leave out the ruffles, and your idea is no bad."

Cultivate the imaginative qualities in a pupil. They

do so much better work. The queer idea she had of a scale may interest some.

I had described the scale as having a good, strong tonic, or first tone, and a large dominant tone. "It's like a chain," I said. The tonic is a large diamond from which little gems are made, and the dominant the clasp that brings them back to the tonic; or, if you prefer, think of it as a railroad with two large cities and several important smaller ones.

Imagine my surprise at the next lesson, when she said, "I can rise and fall my railroad all right; let's see: the first note is a big city, and I run my cars along till I get to the next big place—the one that all the tracks lead to; when I go up, I rise, and I just fall down so I won't forget the fingering."

The idea-gem was a good one, so I developed it, and now, in teaching Little ones the scale, I say: "We have a railroad of eight miles, let us say. The first station is a large city, which we call 'Tonic'; the next stop is a whole mile away, and is 'Super-Tonic'; then another mile, and we have 'Mediant'; then but a short half-mile, and we reach 'Sub-Dominant,' quite an important place; another mile, and we have the largest city on our track, called 'Dominant';" etc., etc., until the intervals are understood and learned.

She often said to me, "I make my mind the teacher, and my fingers the pupils. I don't get mad at them, because I know they work hard."

Any extra attention she appreciated so thoroughly. "I shall try hard to please you, because you are so good to me," she frequently said.

It is very gratifying to a teacher to be appreciated and told so. She always sat down to the piano with clean hands and a conscientious heart, so her progress was great.

Try it, little friends. Go to the piano as you would to a dear friend; make its voice ring tones of sweetest music to your ears; if you approach it in this spirit, believe me, it will respond lovingly to you.

It can be ugly and defiant, too, if you are; so beware how its tones reflect or voice your thoughts. Be like the little sketch—eager to learn, patient with yourself, appreciative, conscientious, full of love for the art beautiful,—a pupil whom it is a delight to teach and know.

A CRIME AGAINST ART.

BY E. A. SMITH.

If I were asked what is the one great fault of teachers, amateurs, or composers of the present day, I would make answer that for the teacher it lies in advancing the pupil too fast—pushing him beyond his ability to understand or execute; for the amateur, in attempting work far beyond his own appreciation or his own skill to properly interpret and perform; for the composer, in attempting composition, when he ought to be writing exercises, or in writing fugues when he should be confining his efforts to simpler works. We are all ambitious, let us hope, but for what are we ambitious? If it be reputation or fame, then let us wait a while until we deserve it in reality. If a pupil is really in the second grade, what vexation of spirit is occasioned when a piece in the fourth grade is called for or attempted? Does it make any better pupils to call them really better than they are? No! for it flatters the vanity to such a degree that indifferent work is apt to result. Nor does it add to the good name of the teacher.

A still greater wrong is done by the cause of art by persons attempting compositions far beyond them. It is a crime to mangle the compositions of the masters to the degree often done in so-called musical circles. No wonder the people are prejudiced against the classic in music when it is so mutilated by the disciples of music that even its own composers would scarce recognize the deformity. A trifle well done is infinitely more enjoyable than a great work poorly done. To gaze ourselves and gaze our work as others gaze us, were the work of angels. But yet a little common sense remembrance to us all; let us not get it!

SUGGESTIONS FOR THE MUSICAL YOUTH.

BY CARL REINROCK.

TRANSLATED BY CHARLOTTE REINROCK.

II.

WHEN the composer has written a movement in the form of variations without, however, marking it as such, the slow movement in Beethoven's great E major Trio, Op. 97, the time of the different variations is only to be changed when it is especially marked. Why do so many players change the time of every variation when the composer has especially characterized the variation form by marking it Variation I, etc. ? . . . If even the editor of a classical work has arbitrarily added such change of time, examine first such directions before you follow them unconditionally.

Short cadenzas are frequently based on one and the same short motive—e. g., the following one by Beethoven—



can, if you play it in quite even rhythm, easily sound like a series of notes, but with the character of the cadenza, therefore, you should begin it very slowly and increase force and motion by and by.

Long cadenzas, such as often occur in concertos, must not be played in the same strict rhythm in which the concerto has mostly to be played. Since these kinds of cadenzas were meant originally as improvisations, they must be played in a free manner; that is to say, they must keep their character of improvisation, whether they were written by the composer of the concerto or by somebody else. A cadenza, however, which is accompanied by the orchestra, as the one in Beethoven's E flat Major Concerto, is an exception.

It is difficult to obtain exceptional facility. It is still more difficult to use it, then, exclusively in the service of pure art.

Let a piece be preceded by some introductory chords, so as to connect by modulation different themes with each other. The hearer wants to be prepared, and listens more attentively if he knows what is coming. But if the composer himself begins the piece with introductory measures, a prelude is not necessary; on the contrary, it would be pleonasm.

When the composer brings something surprising, —a false cadence, surprising intervals, chords, or the like, you must not play it as if it ought to be so; you must make the hearer feel that something unexpected is coming,—for instance, in the first movement of Beethoven's Sonata, Op. 53, the passage after the repetition of the first theme.

When Johann Sebastian Bach writes triplets for one hand, notes with dots after them for the other, he wants to have the sixteenth notes, not after the last note of the triplet but together with it. There are innumerable proofs for this statement in his works. Bach did not yet know the more correct but complicated method of writing that is now used in such cases.



As a student, your aim should be to accomplish something good; but as a master you may try to accomplish something excellent.

The absolute beauty of a work of art, even in its gayest forms, is able to move one to tears. (Mozart's "Marriage of Figaro.")

Art is to make man happy; strong wine excites, terrible ones crushes.

In art, do not worship persons.

When you are to hear music ask what you are going to hear rather than whom you are going to hear.

If, as a pupil, you succeed in playing successfully in public, you will enjoy much praise from the public as well as the critic; he glad of it without attaching too great importance to it. Bear in mind, the world will criticize you the more severely when you have become a master.

Pain is blameworthy, but painful operations may have a successful result.

A kindly reproof may give pain, but it does not wound; bitter and scornful reproof is able even to lame strength. Only the objectionable and bad should be met in a harsh way.

As dew and sun are to the plant, so is encouragement to an artist, whether he be still a student or already a master. But Jean Paul goes too far when he says: "Next to air, praise is the most important condition of an artist's life."

Train yourself early to play at sight. A musician who meets with difficulties when he has to play the accompaniment of a song unknown to him acts as a sad figure.

He who has some knowledge of harmonic combinations will play twice as easily at sight as he who has no such knowledge.

When you play at sight, your eye must always be ahead of the fingers; the following measure must be read while you are playing the present one.

But choose for playing at sight only works the difficulty of which you can overcome with the greatest ease. If you take the second part (hass) in playing four-hand music, give your greatest attention to your left hand; it is better that the middle voice be omitted than that the bass should be missing or should be wrong.

Do not avoid playing from written notes; it is better practice for your eyes than the playing from engraved notes, where everything that belongs rhythmically together is already arranged so that not much deciphering is needed.



must not be played in the same way as the parallel passage in the beginning of the same movement;



everybody expects the "G"; A-flat is a surprise; it would be best, therefore, to lengthen the eighth rest a trill, and then play the "A" flat as softly as possible. But such things can never be interpreted as if one wanted to instruct the hearer. The object of playing is not to instruct other people, but to give them as high a degree of pleasure as possible.

When you play an ensemble piece, or when you accompany a song, you must not only read your part, but you must also follow, with your eye, the other parts.

When you play a work with orchestral accompaniment, you must know the score as well as your own solo part.

It is surprising to see how many details of execution escape the public. Is it indifference or mere stupidity on its part? It is, rather, contempt for the artist. Is it worth while troubling oneself about nobodies? Thus it will be so long as art is considered a pastime, a distraction, and not as a sacred manifestation of life.—Rubinstein.

—A man feels a vocation. It seizes his whole life. His ideas converge to that one unique end, to create something in one person; something so grand and beautiful. He sacrifices everything for it, and, in one fine day he finds that he is mistaken, that he had better have entered another career. How can God permit a man thus to adopt a false road? It is enough to make one an atheist.—Rubinstein.

OPEN YOUR EYES.

NEVER in the whole history of art have the earnest ones worked so hard to accomplish educational results as those who are working in the field of music to-day. From the work which is being done in the public schools, to those who control the great orchestras, every force is being directed toward interesting and bringing into the realm of music the many who have nothing to do in the matter except to permit themselves to be educated up to this appreciation. Do you understand that every one is working for you? The organists and their choirs, the orchestras, musical clubs and societies, individuals, are giving their time and their strength to bring music within the reach of all of you, and to bring you into the understanding of music. Won't you put your eyes to actual conditions? Won't you put the romanticism and unhealthy sentimentality out of it? Under music from the swaddling clothes which are stifling it. Leave it in its natural condition. Urge the students that you know to go to concerts. Teach the young people who have not all the money they want at their disposal, that it is better to go to the gallery four times than once to the parquette. Teach them to hear music every time it is possible, whether the name of the soloist be Beethoven or John Smith. Teach them that they must reflect a word of merit, whether the composer was born in 1780 or 1860. Teach them the difference between the word art and fad, and soon you will feel the change of atmosphere; you will realize that there is a healthy, intelligent understanding, which may be likened to the truths and dignity of mathematics, or of divine poetry, among the young, instead of the paper novel romanticism which is holding the great art of music in chains of iron now.—E. F. BATEY in "Musical Courier."

PRIZES TO COMPOSERS.

So great an interest has been manifested in the Prize Essay competitions instituted by THE ETUDE during the past few years, with the result of bringing the journal into relations with new writers, that the publisher has decided to make a similar offer in the province of musical composition. Much of the music submitted to publishers shows a great lack of an understanding of the principles upon which the construction of instrumental music depends, and it is our endeavor to offer to composers an incentive to more systematic study and artistic work.

We have decided to offer \$50 in prizes, subject to the following conditions:

The competition is open to all readers of THE ETUDE. All compositions entered in this competition must be for piano solo, based upon a motive formed from the following letters: C, G, F, C* the choice of time, rhythmic figure, reiteration of one or more of the notes, key, etc., being left to the composer.

A second theme may be used in the composition, to be invented by the composer, and the fitness and musical beauty of this theme shall be considered in making the awards.

All compositions must be in this office not later than April 1st.

Competent judges will be appointed by the editor, who shall make up their decisions separately.

The compositions awarded prizes will be published in THE ETUDE and will become the property of the publisher.

The first prize will be \$25, the second, \$15, and the third, \$10.

The judges reserve the right to reject all compositions entered if none meet the required standard. All manuscripts rejected will be returned.

In sending manuscripts use a *nom de plume* or motto, and send us at the same time a sealed envelope containing your name and address, with the *nom de plume* or motto written on the outside of the envelope.

*Same as Rubinstein used in his "Molodo in F."

HOW TO MAINTAIN PUPILS' INTEREST.

BY WALDEMAR MALMKNK, MUS. B.

ONE of the great secrets of success in the musical profession lies in the ability to interest pupils. Private teaching can not be done on the same principle as class teaching; in the former we are often forced to indulge pupils, something which is impossible in classes.

Perhaps there is no branch of education in which we find a greater variety of tastes and temperaments than among music pupils. Most parents look upon music as a sort of necessary social accomplishment, and as such desire their children to attain a certain degree of proficiency. While technical exercises are essential, yet most children dislike them. If it is impossible to coax the child to play unmelodious finger exercises, I would dispense with them rather than lose the pupil or make him disgusted with music, hoping that when he had grown older ambition might drive his soul for better work. Meanwhile I would give short, simple, and attractive airs in which the left hand had arpeggios and legato passages, so that unconsciously he would practice technical exercises under the guise of the charm of melody.

Dr. Root says: "Acquiring musical knowledge should be pleasant; first, because music comes naturally from a pleasant and happy state of mind; and, secondly, because it does not help to cultivate and improve our affections unless we like it. There is no student in the world so easily made pleasant as music, and if it is not made so, the teacher should not scold his pupils—the fault is not with them. The best educators say that lack of interest in any kind of school is plain proof of the incapacity of the teacher, unless there be some extraordinary cause for it. It is doubly so in music, because of the nature of the subject. Teachers, let us prepare ourselves to do good work—first by fitting ourselves to give good examples; and, secondly, by acquiring well the art of teaching."

Herbert Spencer, in his work on "Education," offers some excellent suggestions; if a certain plan of instruction does not create a pleasurable excitement in the pupil it should be relinquished, even when theoretically considered it seems the best, as the child's intellectual instincts are more trustworthy than our reasonings.

Many teachers lay too much stress on a certain method or system which they pursue with all pupils alike, making no distinction in regard to age or natural capacity. They were taught a certain system which they would swear by as the only one leading to success, as some religious fanatics assert that their creed is the only passage to Heaven. I have been told that there were certain teachers who had for forty years been using "Bertini's Method," and who would not even examine any other, no matter how highly it was recommended.

A teacher should certainly be progressive enough to study more than one method or instruction book, in order to keep up with the times, and select that which suits a particular case. A physician does not give the same prescription to all patients suffering from the same disease, but varies it according to the age and constitution of the sick person.

The late Professor Bryce says: "Our methods of teaching ought always to be founded on a careful consideration of the nature of the thing taught. The husbandman is guided in the nature of his operation by the nature of the seed he has to sow. Even a carpenter varies his mode of putting a nail into a piece of wood according to the form, size, and material of the wood." Ruskin tells us that "nothing is of the least use to young people (nor, by the way, of much use to old ones) but what interests them."

It is not an uncommon thing with many teachers, in taking up a set of studies by Loeschhorn, Heller, or Duvernoy, etc., to use them in the order in which they are printed without regard to progressive difficulties.

In explaining some new point, teachers should study their phraseology carefully, avoiding ambiguous words and verbose language; nor is it necessary that the pupils should be given a verbatim form. Such answers are often given without the pupil's reflecting and thoroughly understanding the exact meaning. Let him do his own thinking and reasoning, even if his expressions appear a little crude at times.

Happy the teacher who succeeds in making his pupils self-reliant, so that they can prepare their lessons without

THE HAPPY MEDIUM.

BY W. L. GATES.

his help. It is but too often the custom of teachers, when giving a new piece to play it over in a rapid tempo, with the frequent result that the pupil becomes but a mere imitator.

Dr. Temple, in his work on "University Extension," makes a very pertinent remark when he says:

"All the best cultivation of a child's mind is obtained by the child's own exertions, and the master's success may be measured by the degree in which he can bring his scholars to make each exertion absolutely without aid,—that divine and beautiful thing called teaching; that excellent power whereby we are enabled to help people to think for themselves; encouraging them to endeavor, by dexterously guiding those endeavors to success; turning them from their error just when, and no sooner than, their error has thrown a luminousness upon the which caused it; carefully leading into typical difficulties, of which the very path we lead them by shall itself suggest the solution; sometimes gently leading them, sometimes leaving them to the resources of their own unaided endeavors; still, little by little, we have conducted them through a process in which it would be almost impossible for them to tell how much is their own discovery, how much is what they have been told."

Such eloquent words from an eminent and experienced educator, although he was not a musician, should stimulate every music teacher to renewed efforts, so that his pupils may bear his name in grateful remembrance long after his earthly toils shall have ended.

Slowness in comprehending is, no doubt, very trying to teachers, but so long as there is willingness to learn it is not half so provoking as an incapacity on the part of the pupil who overestimates his own capabilities, and who, if the teacher does not indulge him, will undervalue the teacher's ability and good intention. "Be patient in all things" is no doubt a good maxim, and let it be remembered that there are other things in the world more distressing and annoying than teaching music.

Weak-minded parents often look upon talent as genius and their offspring as being a prodigy; such children are generally precocious and spoiled by their parents, who often tend to dictate what pieces their darlings should be taught, although they themselves have not the slightest knowledge of music. While I pity the teacher who is circumstanced like that, I can only recommend diplomacy; give way as far as you can; if not, give up the pupil.

If musical instruction, be it instrumental or vocal, aims at something higher than mere mechanical dexterity, then there can be no more efficient means to cultivate and develop the intellect, call forth the latent powers of the mind than the study of harmony. Its relation to geometry, algebra, logic, etc., in an academic course. No one can possibly deny that these studies enlarge the mind, the power of perception and sound reasoning, while all who have gone through a course of instruction in harmony will admit that increased facility in reading music at sight, memorizing, and a more thorough appreciation of the composition was thereby attained.

It is an indispensible fact that few of our teachers trained in this country have made harmony a serious study. It is not so in Europe, where it is obligatory for all musical students to have at least an elementary knowledge of the same. One of the drawbacks in America is that the study of harmony is left to the discretion of the pupil, and, besides, having to pay an extra fee is often a good reason for avoiding it.

Another cause of treating this subject with indifference, even by some who have commenced it, lies in the fact that it is taught by most teachers in a dry, dogmatic manner like so many mathematical rules and exceptions, instead of making it interesting by the composition of short melodies, leading gradually to more extended ones, and analysis of classical compositions.

In conclusion, let it be remembered that as a person's character is judged by the friends with whom he associates, so will pupils also form an opinion about their teacher by the musical works and books with which he surrounds himself. Biographies of musicians should be read, and the student should be informed on all musical events of the day, and converse with his pupils on such subjects as will improve their minds. Let the student be a musical periodical which should keep in his studio a musical periodical which he should read directly with the branch of music which he teaches, and which the pupil may have a chance to peruse while waiting for his lesson.

In the matter of the choice of music for teaching, a pupil should be given two extremes to be considered and a central ground that blends somewhat of these extremes into a happy medium. On the one hand is that style of music that is purely technical,—that which, when the technic is extracted, may be laid aside. At the other extreme is the music that is written for music's sake alone, wherein the technical difficulty has not been considered. This is the pure art product.

Between these two lie those numerous compositions that while they have an artistic reason for being, have, at the same time, certain technical points, figures of speech, as it were, that give them a double value to the student. While he gains technic he likewise gains music. While he is doing musical drudgery he is led to forget that fact by the musical character of the results.

By far the larger proportion of musical pupils are studying for the acquirement of a modicum of musical utility such an amount as will enable them to make a fair showing at their chosen instrument, to please their friends, and more especially to please themselves. The smaller proportion hope to be ranked as advanced amateurs, or to make their living by teaching.

And, again, of both classes there is but a small proportion that continue study longer than a year or two.

Now, what nonsense it is to keep such persons on a saddest diet of Czerny, Kohler, et al. (the technical exercises that I have mentioned), when, by a judicious selection from the medium ground, the student might acquire with his technic somewhat of a musical repository, a taste for that which is intrinsically good, and at the same time enjoy his work a hundred per cent. more.

On the other hand, it is but foolishness of another kind to let loose the whole swarm of E-flat on the head of the defenseless pupil at the earliest moment that his technic will permit. Bach, Beethoven, Brahms, Paderewski, these are immensely large for the younger to attempt to live. Let him pass through the middle ground to reach them.

A diet exclusively of meats is one thing; exclusively of sweetsmeats, is another; either one is bound to be injurious. But a judicious mixture may give strength and health.

Another phase of the choice of a happy medium is in steering between the extreme of trashy, so-called popular music on the one hand, and the (to the pupil) dry classics on the other. Most pupils begin with a well-developed liking for the trashy. A small proportion gain a love for the classic, but a still larger number wind up by hating them. This unfortunate state of affairs is caused by giving them too early that from the classics which they can not understand or digest.

Pupils should progress naturally from the trashy through the popular classics to the strict classic,—from the stages of such silly machineries as the "Maiden's Prayer" and the "June Bird's Galop" through the pleasing melodies of such writers as Bohm, Godard, Scharwenka, Mozart, and Mendelssohn to the Bach, Beethoven, and Brahms standard. Too much anxiety on the part of the teacher to rush the pupil from the one extreme across to the other has cost many a person his love for the good and the beautiful in music.

And so we may again say that there is a happy medium where the pupil may find both technic and real music, and where he is pleased at the discovering of new fields without being dismayed by the array of technical difficulties before him, or by abstruseness of the musical thought.

—A great fact dominates the modern musical world, that is, the emancipation of instrumental music. Previously a vassal of vocal music, it suddenly sprung up, revealed a new world and ranged itself as a rival of the old mistress. Since that revolution, whose hero was Beethoven, the two powers have been evenly at war, although each has its own domain,—one that of opera and oratorio, the other that of the symphony concert and chamber music.—Saint-Saëns.

THE STUDY OF MUSIC LITERATURE.

BY CARL W. GRIM.

THERE is hardly any more fascinating and profitable study than that of music literature. One may study it because he is a teacher, and the knowledge is required of him, or one may study it merely for enjoyment's sake. Music literature has a historical and a geographical aspect. Its historical side consists in the species to which composers and their works belong. Its geographical feature is in the music of the composers of different nations. Every teacher must gradually gain a more or less perfect knowledge of music literature. A great number of publishing houses have produced very useful and even meritorious catalogues of music, but the unavoidable defect is that they are limited to their own publications. A thorough teacher and earnest student must be acquainted with the complete literature. I will mention a number of works designed for that purpose.

A good work for teachers and students is Kilday Prentice's "The Musician," a guide for pianoforte students; helps toward the better understanding and enjoyment of beautiful music. This work is designed especially for the use of teachers in giving lessons in music, and also intended to help pianoforte students to acquire, through careful study and analysis of the pieces they play, some insight into musical form. An essential feature of the work is that it accompanies the pianist throughout the entire course of study, supplying explanations and analysis of each separate piece. The whole work is divided into six grades (books), distinguished by the varying degrees of difficulty in the pieces analyzed. Such a method of arrangement must, of course, render the work less suitable as a work of reference; but the author endeavored, by means of a copious index, to make it serve a double purpose. A list is added which includes other pieces besides those analyzed, so as to afford a wider choice in cases where the teacher thinks something else would be more suitable or desirable.

An excellent work is John Comfort Fillmore's "Pianoforte Music: Its History, with Biographical Sketches and Critical Estimates of Its Greatest Masters." The author of this book has in view the following objects: To discriminate clearly the natural epochs into which the history of pianoforte music divides; to give a bold statement and exposition of the principles of composition which have governed and determined the creative activity of those epochs; to trace the development of these principles as manifested in the phenomena of composition, and to point out the relation of the work of each epoch to what preceded and what followed it; to call attention to the great epoch-making composers whose work furnishes the chief examples of these characteristic principles; to give a clear and discriminating account of their work, a trustworthy estimate of their relative rank and place in history, and to furnish biographical sketches of them sufficiently full to give general readers a not inadequate notion of the men and their lives; to notice the work and lives of minor composers and performers with as much fullness as the limits of the book would permit; to trace the development of the technique of the pianoforte; to give a sufficient account of the instruments which preceded the pianoforte, and of their relation to that instrument.

A much larger work on the same plan is C. F. Wittmann's "History of the Pianoforte Playing and Pianoforte Literature," with an appendix on the History of the Making of the Pianoforte. Contains music and illustrations.

Ernest Pauer has written an important book entitled "The Pianist's Dictionary." It is a dictionary of pianists and composers for the pianoforte, with an appendix of manufacturers of the instrument. It gives names and concise information of a composer or performer, his country and time of his birth and death, the names of his teachers and pupils, what his appointments were, and the distinctions which were conferred upon him. It is a special book, which deals only with the piano, and thus the productions of composers in other branches of the musical art are not within its scope. The pieces marked have been pointed out either by the composers them-

selves or selected by Ernst Pauer himself, according to his experience as teacher, as worthy of notice.

A most remarkable book named "Kritik der Tonwerke" (Critique of Musical Compositions) has just been published by Julius Fuchs in Leipzig, Germany. It treats of music literature in its entirety, and is intended as a reference book for professional musicians, teachers, and thorough music students. The book contains three parts. Part I presents a list of 2676 composers (from Bach on), ranked according to the value of their compositions. The list has four degrees, each being subdivided into three. Part II is a graded catalogue of the choicest music for all instruments and voices and their various combinations. Part III gives critical estimates of about 50,000 compositions. It took the learned author over forty years to prepare and finish this unique and useful work. Any English-speaking person can use this work, because the grading of pieces and their critical estimates are given in letter-clipping, the meaning of which he can have readily explained by some German friend.

Any of the above-named works on music literature will be found more or less a helpful stimulus to better musical work.

LISTENING WELL.

BY AD. GRÜNDLER.
Translated by LOUIS G. HEINZ.

"PLAYING well is nothing, but listening well is rare," is what I lately read, pointed in old German, over the divided chords of a music-lesson; and the more I pondered over the apparently singular sentence of wisdom, the more I thought it worthy of some attention wherever music is performed.

Good playing in our day is no longer a rarity. The teachers of to-day bring out quite a number of piano players whose execution goes considerably beyond the everyday amateur, and who, half a century ago, would have attracted considerable attention. Our grandparents were imposed upon when a new musician would utter Weber's "Invitation to the Dance." To-day there are in every medium-sized city amateurs in numbers who can master a difficult polonaise of Chopin, a fantasia of Liszt, and the difficult compositions of our classics. But has our public gained knowledge and pleasure in music to the same degree?

Of good players we have enough, and more than enough; but where are the good listeners, who are as necessary to those who play as is the soft echo of her sweet tones to the nightingale? And how many thoughtful persons there are in the most refined society, to whom one would like to read the sharp reminder of the old wise man: "Do not confuse the players, and when songs are sung, do not chatter the while, but save thy wisdom for another time."

There is also appearance of listening, in a deep and quiet wait, which, nevertheless, can not satisfy an intellectual player whose soul lives in the music. It is like a cold plunge-bath on the warm emotion of the heart, when, after the last dying tone of Chopin's "Funeral March," general applause sounds through the hall; or when, after the passionate delivery of the "Appassionata" of Beethoven, the lady of the house obligingly steps up to the piano, and says: "Surely your fingers must ache after such exertion!" or, "How many hours do you practice daily?" Most speeches of praise and thanks in society are wont to refer to the technical ability of the performer.

Many persons find their highest enjoyment in looking on. With childish delight their eyes follow the quick up-and-down of the fingers, and one gains their most enthusiastic applause by—a *glissando*. These different kinds of listening have brought it so far that we were in want of that species "Salon Music."

Naturally, all music for company must, according to its surroundings, have a light, agreeable character; everything gloomy or serious should be kept away. In our polite circles we scarcely dare risk to play the charming short minuets and rondos of Mozart and

Haydn, the flowing melodious movements of Schubert, but we must often select the emptiest transcriptions to give our listeners pleasures with our music. That is a sad sign of lack of musical education. Those pieces are most sure of success whose on dress is most difficult for the player, and whose contents must be just as light and empty to the ear of the hearer. As if it could be a pleasure or an enjoyment to see how the player tears over the keys, breathing more easily when at last the dangerous finger-gymnastic has passed without any accident or derangement! And that is called piano-playing! Methinks it doth appear to be piano-working!

Where have those music lovers of the good old times remained, who, in the circle of friends, without any pretension to artistic execution, could enjoy themselves to their hearts' content with a plain song, with a string quartet? So seldom finds any one now who enjoys music unless he plays himself. And even with those who have acquired artistic skill, their interest seems to culminate in their own accomplishment. In this the musical people are often worse than the unmusical. Who does not know those young ladies who sing a song with melting expression, and immediately after they have sung their last tone turn round and begin talking to some one, unconcerned whether the composer has allowed the sentiment to continue in a postlude or not? He who can play often makes the most impolite listener, just as speakers are always the most impatient of all listeners to any other speaker.

Listening well is rare. When will the pure, harmless pleasure in music again enter into our hearts and homes, into the social circle and the public concert? The critical listening of the connoisseur can not and should not be expected from a large audience—that hearing that is followed by a deep crease of thought in the earnest forehead when following the labyrinth of the enduring passages of a Bach figure or eight-voiced chorus. With us there is wanting a happy, free enjoyment; a unrestricted pleasure in and at the play of tones. Only when the virtuosos concerts with their circus-like compositions and solo exhibitions have come to an end; only when one does not rush to the concert hall only to hear the celebrated cyphorus of the day, but rather to hear Schumann songs and Beethoven symphonies; only when our renowned fashionable artists are banished from the holder of art, from the individual altar of idols—only then will we have learned what is so rare—listening well!

A PROFESSIONAL CODE.

Article 1.—I am the only man who understands and cares for art, also the only man who is capable of working for it disinterestedly.

Art. 2.—All other players are self-seeking, and most of them play and sing very badly.

Art. 3.—Money paid to any other teacher is mostly wasted, or worse.

Art. 4.—Through reflection and happy instinct I have come into a large capital of thought and understanding. As this is my business capital, it would be the height of indiscretion for me to communicate any of it, except a little of the exterior part at so much an hour, and to one pupil at a time.

Art. 5.—When I die the chances are that the world will go to the dogs, musically. It will be unfortunate, but what can I do?

Art. 6.—Societies and affiliations are mostly detrimental to the interests of Art and Me. They tend to draw things down to a common level, thus hindering progress and a proper recognition of My position.

Art. 7.—It is hard and must forever be impossible to bring the rank and file of the so-called musical profession up to any proper idea of Art as I understand it.

Art. 8.—At the same time, whatever can be properly done for them I am willing to undertake if properly encouraged and paid.

—Every difficulty slurred over will be a ghost to disturb your repose later on.—Chopin.

—Only a cultivated artist has a true judgment in the things of his art.—Hiller.

New Publications

HARMONY: A COURSE OF STUDY. By G. W. CHADWICK, Director of the N. E. Conservatory of Music. Published for the N. E. Conservatory of Music, by the B. F. Wood Music Company, Boston, Mass. Price, \$2.00.

It takes an amazing amount of skill to write a good book on the art and science of harmony, and, in doing so, it becomes incumbent upon the author to leave behind the errors and shortcomings of his predecessors, and bring us a little nearer to a correct exposition of the principles which rule and guide this difficult study. If music were an exact science, this would have been done long ago, but is not, unfortunately; it is an art in the development of which genius takes the largest part, often rejecting past tenets, engrafting, as time goes on, a higher science, freer doctrines, and more truly simple rules. I am glad to be able to say that Mr. Chadwick is, on the whole, equal to such a task, although in some details I should have liked to see a purer logic, and in other again a more complete and perfect explanation. Take it all in all, the book is good, and I am grateful that for once a true musician has undertaken this arduous task. He has simplified the names of the chords and discords of the diatonic scale, but not sufficiently so. In the German language these fundamental combinations of two tones are called large and small (*grosse und kleine Terzen, Quinten, Sextaden, etc.*), and that is undoubtedly the simplest and most correct way. It is not a good idea to invest these elementary tone-alliances with the importance attaching to the terms perfect, major, or minor, for that is misleading and therefore not instructive. Acoustically speaking, the union and octave are perfect, the fifth is less so, and the fourth still less. The second and seventh can not be called major or minor, for they have no part in the change from major to minor. As to the thirds and sixths, they may more readily be designated as major and minor, since they cause the major or minor mode. But even these may be major and yet belong to a minor chord, and vice versa. However, it would be acceptable to have these intervals receive the designations of major and minor, as it is within the bounds of reason, but still the German idea of avoiding any special qualification for intervals is the deeper one. I regret that lack of space will not permit me to consider other points at greater length, but I believe the many good features of the book will amply speak for themselves, and the few objections I may raise here form the total sum of what I should like to see improved in some future edition. Mr. Chadwick's statements, in some cases, are, I think, too broad.

For instance, that very delicate point of the unrelated dominant and sub-dominant, as successive chords, has not been accorded sufficient explanation; the reader will not readily perceive why some of these successions are not so good as others, as no reason is given. That which is said about false (or cross-) relations between bass and treble progression, placing, for instance, a plain note in the lower part against a sharp, immediately after following in the treble, is in my opinion too leniently treated. Franz Schubert, as an example, is rich in these cross-relations, but it is a fault. No doubt it is extremely difficult to say and prove what false relation is good or bad, but it is certain that in a master like Beethoven an offensive cross-relation is hardly to be found, although he has written some (Sonata, Op. 106) that are visibly intentional.

I should have liked to see the chord of the diminished triad treated as an independent chord, as well as a mere part of the chord of the dominant. In the latter sense it really has no individual existence.

The higher steps, such as the mixed chords, the modulations and suspensions, are admirably treated. I wish Mr. Chadwick the success he so well deserves.

ROBERT GOLDBECK.

FAMOUS COMPOSERS AND THEIR WORKS. Edited by J. K. PAINE, THEODORE THOMAS, and KARL KLAUSER.

Some years ago the J. B. Millet Company, of Boston, began the publication of a work that has proven of very great value to earnest, studious musicians. This work, entitled as above, was the outgrowth of a desire on the part of a few gentlemen to do something practical for the advancement of the cause of good music. The general editor is Professor J. K. Paine, who holds the responsible position of Professor of Music in Harvard University; the editor of Musical Selections is Theodore Thomas, of Illustrations, Karl Klauser, whose extensive knowledge on this subject gives value and weight to his comments. The names given above are a guarantee of the finest of critical judgment in regard to the material used in the work.

In explanation of the plan of this work, in order to lay its scope before our readers, that they may judge as to its value to them, we may say that it gives concise and authentic biographies of the famous composers whose works are already familiar to the world; descriptions of the works of these composers, from which may be formed an intelligent estimate of their genius, their influence on each other, and their position in musical history; essays on the development and cultivation of the principal forms of musical art in Italy, Germany, France, England, United States, and other countries.

That the editors and publishers have produced a work that corresponds to the programme laid down, is easily apparent to the careful reader of this *magnum bonum*. The student of musical history and biography will find what he wants, the student of comparative musical history, and the inquirer who wants the philosophy of musical history will find his demands amply supplied. The various national schools of composition are noted and their characteristics analyzed. The musical compositions are of such a nature as to give a very clear idea of the style and excellence of the various composers. It would be in the highest sense unfair to omit reference to the many portraits, illustrations, and *fac similes* that adorn the pages of this publication. They give to the book a character and quality that admits of its being catalogued as a work of art on art.

The writer, who possesses the work originally issued by subscription in thirty parts, at fifty cents each, has made great and frequent use of his copy, especially the biographical and critical material, which contains matter that is not in some of the standard works. There is much in these chapters that is almost invaluable to the student and writer on musical topics. Furnished with an elaborate cross index, a *sine qua non* of a book of reference, any one can find what the work has to say on certain subjects. The seven essays on the development and cultivation of music in the different countries bring together a mass of information which has hitherto been accessible only by special research. They sum up the work done in each country in a certain period, and thus form a comprehensive survey of the field. Altogether the work must be pronounced a most important contribution to musical literature.

SYMPHONIES AND THEIR MEANING. By PHILIP H. GOFF. J. B. Lippincott Co. Price, \$2.00.

The plan of this book is simple, yet new. It gives of certain instrumental masterworks the impression of a musician uttered in language free of technicalities. At the same time the writer has avoided a rhapsodical imputation of stories or allegorical pictures. The value of the description lies in the life-like way in which the reader is led to feel the poetic thread of the whole. Symbols and figures are used freely to make clear the intent of the master. To insure a continuous grasp of the music, there are abundant musical illustrations, where not the mere theme but the whole harmonic and rhythmic effect are given in clear setting for the *pianoforte*, while the orchestral color is always indicated.

But the accounts of the symphonies are in a way merely incidental to an insight into the special poetic quality of each master, presented in separate chapters. The composers treated are Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, and Brahms.

It might be said that an ulterior aim of the work is to

shed light on certain fundamental aspects of the art of music. In the index will be found such subjects as "Humor," "Logic," "Sequence," "Meaning," "Description," "Ethics," "Form," "Thought,"—all in their special relation to music, and their expression in the art.

On all these questions the writer is firm in his conclusions. The book is well made, with most attractive type and cover.

THE MUSIC OF THE MODERN WORLD: Explained and Illustrated for American Readers. Editor-in-Chief, ANTON SEIDL. D. Appleton & Co. 25 cents. \$1.00 each. By subscription only.

This great work, now complete, was originally issued in twenty-five parts and sold by subscription. Before the whole series was published, it was found that some material on Wagner, collected by Mr. Seidl, could not be used within the limits of the work, as first arranged, and two supplementary parts were published.

In expressing a judgment on a work, it is but fair to state the design of it, and then seek to find out to what extent the completed book fulfils the purpose. The editors and publishers seem to have had in mind to give to the public a musical work that should combine artistic beauty, literary excellence, and musical value and interest to the professional as well as the *dilettante*, the vocalist as well as the instrumentalist.

Let us note some of the subjects considered and the writers who have contributed articles: German Opera, Italian Opera, Oratorio, Modern Classic Music, Orchestra and Sacred Music, Piano and Vocal Teachers, American Composers. Writers: Anton Seidl, H. E. Krehl, William Mason, Victor Marnet, Henry T. Finck, Louis C. Elson, William Shakspeare, Marc. Marchesi, Shirlens, and Boeckelman on Bach. The illustrations of a 26 parts, figure, printed in colors, according to Mr. Boeckelman's plan, is of great interest and value to the student of contrapuntal forms.

In speaking of the book as a whole, we can most unreservedly commend it to our readers as a work containing a variety of the most useful information about music and musical subjects, expressed in an entertaining style, with valuable musical illustrations, both for teacher and student, and embellished by a great variety of illustrations ranging from photographs, color plates, portraits, and innumerable small decorative designs, the whole making an art-book such as can grace the library or drawing-room.

The work certainly does make the reader thoroughly acquainted with the various phases of modern music as it is now, and as evolved from meager beginnings.

PRIZE ESSAY COMPETITION.

The annual essay competition which THE ETUDE has conducted for several years past have always excited great interest among our readers and contributors. They have been of value to THE ETUDE in bringing us into relations with new writers, frequently of originality and power. To the competitors we are sure they have been stimulating, in affording that incentive to the very best work that they can do.

We will show our appreciation of the support we have received in former years by increasing the amount of the various prizes. This time we will distribute \$110, according to the following scale:

First prize,	\$35
Second prize,	25
Third prize,	20
Fourth prize,	20

No restrictions are made as to subject, except that the essays must be in line with the character of the journal. We can not use historical or biographical matter in this contest.

The competition will close April 1st. The essays will appear in May. The judges will be the corps of editors of this journal. The length of the essay should not exceed 1500 words, and competition is open to all.

PUBLISHER'S NOTES

The new work by W. S. B. Mathews, "Evenings with Great Composers," has not yet been issued. It has been decided to add a few chapters on American composers, so that the work will answer the demand for programmes of American composers, which have now become quite popular with our music clubs. The name of the work has been changed to "Masters and Their Music." A short biography of each composer has been added, making the work most varied in its character. We expect to issue the book about the middle of the month, and all special offers for the work are withdrawn. There will be some 294 pages to the work and it will retail for \$1.50. We most sincerely believe there is a mission for the book. While much has been written in way of biography of the masters' music, there is a lack of literature on the explanation of their works. The book entitled "How to Understand Music," by the same author, has been read as much as any work on music. This work follows along the same lines. If you have not yet ordered a copy for your library or for you, now.

The "First Dance Album" which we fully expected to be on the market ere this has been receiving some "finishing touches," which will delay the issuing a few weeks. We will therefore continue the special offer price, for another month, of 30 cents postpaid. The pieces of this volume will be the easiest, and nearly all will occupy but two pages. It will meet the wants of the average pupil who is just about to finish the instruction book and is growing weary for pieces.

"How to Teach, How to Study," by E. M. Sifton, is the only book of the five we have announced as new issues that is ready—the rest will follow very rapidly. This little work, which retails for only 50 cents, is valuable for teachers. We cannot be too well equipped for our work. There are so many problems in pedagogy that we need all the light we can get; even then we see but dimly into the mysteries of human mind and character. The special offer price for this work expires, as with all books, when they appear on the market. No orders will be filled at special price.

"Notes of a Pianist," by Gottschalk, is one of the few books that give information of the life of a virtuoso. It deals very largely with our own music life. The observations are always interesting. Gottschalk was full of French vivacity and sparkle, and his book teems with it. He kept a diary in which he noted down from day to day the happenings, the thoughts, the trials, etc. His career was varied and full of charming incidents. We most heartily recommend the work to all lovers of music. The price is \$1.50. It has been reduced from \$3.00. We have now the exclusive control of the book, and all sales of the work must in the future come through us.

This collection of music, "Standard Third and Fourth Grade Pieces," by W. S. B. Mathews, will not be issued until some time this month, the delay having been caused by the paper which did not arrive as ordered. We will, however, not disappoint our advance subscribers again. It will be profitably issued this month. We will continue to receive orders for it at advanced price of only 35 cents postpaid. In case the book is charged at this price, postage will be charged extra. Our special offers are for cash with order. They are charged where the parties have good open accounts with us. The volume of "Third and Fourth Grade Pieces" is intended to accompany those groups of Mathews' "Standard Studies for the Piano." The volume contains classical, sentimental, as well as popular music. Every piece has merit.

The extraordinary offer of five new works mentioned in last issue is hereby withdrawn. Some of the works can still be had at special rates, but the offer as a whole expires as announced with this issue. There have been quite a number of orders received and the books will be delivered as fast as issued.

THE ETUDE has never been more prosperous. Our influence is being felt visibly all over the land. We feel the responsibility of this increased influence. It is no little task to properly fill the duty of editor of a journal that reaches the class THE ETUDE does. The wants are varied—often diverse. We do not propose to satisfy all. We issue a journal which, in our judgment, is required by the majority of our constituents. We aim to be of service to the teacher and amateur and it is gratifying to know our efforts are appreciated. Never in our history have we received such kind words from our readers, and we hope we may still continue to prove worthy of the confidence of the music lover. We have been able by the increased patronage to enlarge the number of pages of THE ETUDE. We ask a continuance of your support, and we will continue to produce the very best journal that care, enterprise, and money can produce.

The Premium List will not be found in this issue. It can be consulted by referring to January or December issues. This is the time to procure subscriptions; in a few months it will be more difficult to induce persons to subscribe. Look over the premium list and see if you can not get subscribers to procure what you desire.

The Sight-reading Album of C. W. Landon, which is still in press, is fast approaching completion. It is still on our special offer list of new works for thirty-five cents. The plan of this work is unique. It is, first of all, a course of sight reading with detail instruction on this point; then, the pieces are finely chosen and very carefully edited and graded. It is a good all-around volume of easy music by the best composers. No one is better fitted for this task than Mr. Landon, who has greater insight into elementary instruction than any one we have ever known. You will not go amiss by subscribing for this volume.

In the January issue we made an offer of three prizes for the three largest clubs. We are not yet able to publish the names of those who won these prizes, as the subscription business during the month of January has been large that it will not be closed up when this issue goes to press. As mentioned, we will publish these names in the March issue. We will, for some months to come, perhaps for all months, with the exception of two or three in the summer, beginning with the month of February, offer one prize, in addition to all other premiums, for the largest club sent in during the month. That prize will be five dollars' worth of books from our catalogue. This is in addition to any other premium or cash deduction which is taken. It means that, by the addition of perhaps one or two, to the original club which you intended to send to us, you will obtain these books free of any expense to yourself.

The next supplement which we will give with THE ETUDE will be a life size portrait of Mendelssohn, published in the same style as "Inspiration," given with the last month's issue. These are far superior in workmanship to those which have been giving. If artist working on this portrait does not finish it in time for the March issue, it will surely be given with the April number.

If you have not in your musical library a copy of the "Handbook of Music and Musicians," compiled by G. Herman, we would suggest that you obtain it. It might be called a small encyclopedia; in addition to being a dictionary of musical terms, it has biographical notes of more than 1500 prominent composers. It is quite a valuable little book, retailing for only \$1.00.

No better advertisement of the work which we are doing among music teachers could be written than to simply draw your attention to the testimonials which we print, more or less, in each issue of this journal. They tell not only of the pleasure and utility of our separate publications, but also of the general satisfaction which our way of doing business gives; that is, the filling of orders for music teachers' supplies, the sending of selections, our exceptional terms, etc. We are thus led to believe, also, that our claim to be the quickest mail order house in the country is well founded.

We want reliable persons in every city and community to act as agents for this journal. Write to us for particulars, stating the amount of time you can give to this work. Those we have been so successful that we can confidently assure those who have the proper qualifications of success. To the proper person who will give enough of his time to the work to do it properly we give large commissions.

DR. CLARKE'S motto in teaching harmony is, "Learn one thing at a time, make each thing learned a stepping-stone to the next." Many departures, as a result of this, will be found from the practice of all other text books, the most notable of which are the discarding of figured bass and the adoption of melodies for exercising the pupil. The great advantage of using melody without any guide but the pupil's knowledge, has been proved in numberless instances by learners who, having failed when attempting to learn by the old method have attained with ease and rapidity the desired knowledge under this new method. The new work by Dr. Clarke, which is now in process of manufacture, will certainly increase the interest in the study of harmony. He ranks with the best theorists of the times. His two present works on harmony enjoy extended popularity. In this new work he has given us the experience of twenty-five years' active teaching. We predict wonders from this work. It is on our advance offer for fifty cents. Send in your fifty cents for a copy.

We have just purchased a number of fine cabinet size photographs of a number of famous composers and pianists, which we can recommend to our patrons as some of the very best to be had. They are splendidly printed and finely finished. We can supply, at special prices, photographs of Brahms, Mascagni, Mozowski, Saint-Saëns, Scharenka, Tchaikowsky. The price is fifty cents, postage paid.

THE book of the hour is "Opus Vadio," by the great Polish writer, Henry Sienkiewicz. The scene of the story is laid in the time of Nero, and deals, in great measure, with the persecutions of the early Christians. This book is certain to achieve the success of "Ben Hur" and "Trilby." It is magnificent in conception, classical in diction, and filled with situations powerful and intense, painted in words that glow like the richest colors. The historical setting is true to life and the book, aside from its interest as a story, its value as literature, has merit as one conveying in a distinctly readable form information as to the religion, laws, literature, political and social life of the Romans. The burning of Rome by orders of the bloodthirsty tyrant is depicted in the most superb style. The scene in the arena, the gladiatorial combat, the massacre of the Christians and the struggle of the Emperor with the giant with the aureole are projected in a relief that equals anything in literature. It is the greatest work of the past year. The usual price is \$2.50. We will send the work for only two subscriptions. It is bound in fine cloth. Price, 75 cents.

MUSIC IN THIS ISSUE.

AGAIN we give THE ETUDE subscribers a rich feast in our music supplement. Look at some of the names—Bach, Grieg, Mozart, Hindel, Godard, and others,—and yet the music is within the capacity of the majority of our readers.

"THE LITTLE PRELUDE," by Bach, referred to by Mr. Pick in his article on "The Romantic Side of Bach," needs but little mention in this column. This composition will make a good introduction to Bach and polyphonic music. The subject must be clearly explained and kept well defined, else the player will fail to catch the spirit of this class of musical composition. Watch the minor parts carefully, so that you do not miss essential features.

The piece, "Chopin," which might have been called by the composer, Godard, "Homage or Memorial to Chopin," is a delicate tribute, in musical expression, to the great Polish master. It has much of his own peculiar style, the smoothly flowing passages, and the broader, richer melody in the left hand, has and tender register, so suggestive of the singing quality of the violinello. There is much piquancy in the harmonies, which show the influence of the French national school.

EDWARD GRIEG represents, perhaps, as much as any composer now living a distinctly national spirit in his music. Patriotic devotion to his country and his people is a strong factor in his life and work. It has been suggested by some critics that Grieg's works may not stand the test of time and will be classed as provincial; yet, however this may be, it is certain that the music-loving public is fascinated by his peculiar charm of melody, harmony, and rhythm. In the piece we print in this issue, "The Norwegian Bridal Procession," there is no difficulty as to the intent of the piece. The party is heard in the distance, approaches nearer, passes, and is heard by little the sounds die away in the distance. The rhythmic and melodic characteristics of rustic instruments used in such circumstances is clearly indicated. Altogether this is a most fascinating composition.

"POLISH WEDDING FESTIVITIES," by Nisberg, is a drawing-room piece in polonaise rhythm, and should be given a spirited rendering, the melody being brought out clearly. The second, A-flat, portion, should be rendered in a much more quiet style, as if the general joy was for the moment slightly clouded by anticipation of the unknown future before the newly-wedded couple,—that future which none may know until it has become the living present and yet is always before us. But the silver lining is once more seen, and joy and the dance again rule in the hearts of the wedding party.

DONIZETTI was a master of melody in the Italian style,—rich, flowing, always singable, even sensuous in its rhythmic and emotional rise and fall. In the "Quartet from Lucia di Lammermoor," which we publish this month, the player will find one of those gems which have made the fame of the great Italian. The capricious critic may say that it is not dramatic enough to suit the scene. This quartet follows immediately after the signing of the marriage contract by the faithless Lucy. The words sung by Edgar to the opening strain are "What from vengeance now restrains me?"

MOZART, the ever-living font of melody, the singer, whose charm never grows old. We print an excerpt from the "D Minor Concerto," specially arranged for this number. It contains all those peculiar beauties so characteristic of the great master, his genial spirit, his sunny nature. It need not tell a story; it needs no programme; it fits in with every player's mood. Learn to play it so well that you assimilate, individualize it, and make it the echo of your own emotional moments. Music is able to charm by its own sweet, tender purity, and Mozart was a master in such creative work.

"THE MARSEILLES HYMN." What pictures come up in mind when the stirring strains of the battle-hymn of the French Republic are heard! Have you seen the celebrated picture which represents Rouget de Lisle singing his new patriotic song? It is a great inspiration to playing this piece. The arrangement for four hands throws out in strong relief the massive harmonies of this song of a great people.

"SLEEP, MY CHILD," by Ehrmann, is a simple because, somewhat of the French style in conception and construction. The varying harmonies must be clearly brought out and the rhythm smoothly maintained. Several places will suggest a sort of echo treatment.

"LET ME WEEP," the English version of "Lascia ch'io pianga," the celebrated air from Handel's opera "Jocasta," is a fair example of the master's broad, simple, harmonic style. The treble should be brought out very distinctly, although frequently a member of a chord. The phrasing should be most distinctly regarded, since it followed the lines of the original text.

In our vocal selections we present two gems of German song. "Still as the Night," by Carl Bohm, is a great favorite with singers, and when rendered with a broad *sostenuto* style and simplicity of expression can not fail to catch the hearer. It will make a good study for teaching purposes to inculcate a control of firm, steady, sustained tone-control. The diatonic descending figure in the accompaniment is to receive careful attention.

"O, HAPPY DAY," by Goetze, is a passionate, joyous song and tells the "old, old story" of the every one loves to hear. The melody is thoroughly pleasing and singable, and the refrain a gem of expressive content. We are sure that our readers will be pleased with our vocal selections this number.

TESTIMONIALS

I received "Pianoforte Study," by McArthur, and find it both interesting and instructive—a valuable book to piano students. Thanking you for prompt attention in all communications, MISS M. L. LOCKWOOD.

The book by McArthur on "Pianoforte Playing" is delightful. Every musician should own a copy. CLARA WALLACE HINSDALE.

I am much pleased with the "Standard First and Second Grade Pieces," by W. S. B. Mathews. GALEN H. BROWSE.

I consider W. S. B. Mathews' "Music: Its Ideals and Methods," a very excellent work, the right kind of information for instructors teachers and scholars, especially part II. ALLEN E. MAURER.

For years I have recognized the splendid value of your publications, and my determination is to use them to a larger extent as I go on. W. E. BARCLAY.

Your publications are always so helpful and satisfying that I always recommend them most heartily, and like to avail myself of your extraordinary offers. MISS E. D. ELLIS.

Am very much pleased with "Aesthetics," a very interesting book. MISS N. E. TYLER.

You are the quickest mail order house in America, a fact especially pleasing on some occasions. MISS E. W. GROFF.

I was so much pleased with your promptness last year in attending to my orders that it gives me great pleasure to be able to deal with you again. MISS MARY DENALE STUART.

The "Standard English Songs" are a superior collection and I am delighted with them. GRETHER PETERS.

I wish to say that the "Morris Music Primer" is one of the best things I have ever found for beginners, and will take pleasure in heartily endorsing it. S. E. MCKIBBEN.

I should think you would be proud indeed of such a glorious publication as THE ETUDE; it represents the very best and most advanced thoughts on the subject of music, and the wonder is that so much can be written in so many words without becoming tedious, and without ideas and without monotonous platitudes. CARLEY PETERSILIA.

YOUR ETUDE is always fresh and new. Your Vocal Department adds much to it. BESSIE VON H. TING.

Elson's "European Reminiscences" has my most sincere and enthusiastic approval. It is one of the most humorous and fascinating books I have ever had the pleasure of reading. I would recommend it to any pleasure-loving teacher who may have an agitated case of blues. WM. M. BINDER.

I am using Mason's "Tone and Technique" in teaching, and am more than pleased with the work. CARRIE R. MILLER.

I am charmed with the "Notes of a Pianist." The style leaves nothing to be desired, and it is written with so much pathos that one's heart aches, even at this late date, over the trials the dear artist endured. "Peace to his ashes." It is a charming addition to my musical library. ELMA A. DEAN.

I consider Clarke's "Pronouncing Dictionary of Musical Terms" the best of its kind that I have ever had the pleasure of examining. With the valuable index of musicians, the carefully worded definitions, and the nineteenth century phraseology, it is an almost indispensable addition to the musician's impedimenta of a student. J. I. GUTTERSON.

The music sent "On Sale" has proven very satisfactory, and saves me much trouble in selecting and ordering. JULIA ARBNEY.

Have been very much gratified with the season's "On Sale" package you sent me. It is about as satisfactory a selection of teaching music as I have ever seen. W. L. JOHNSON.

I must add a word in praise of "Music Talks with Children," by Tapper. All of Mr. Tapper's books possess strong spirituality; in these the roots of the matter and shows us that music rightly interpreted is a religion. This new volume is full of noble thought. No conscientious person can read it without intellectual and spiritual gain. LOLA M. GILBERT.

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EDWARD BAXTER PERRY gave a recital in Stuttgart, Germany, for the Soubhan Frauenverein, an organization under the special patronage of the Queen of Wurtemberg, on the 1st of December. He also assisted in a miscellaneous concert in the Royal Concert Hall in the same city on January 10th. The following extracts are translated from the press of that capital:

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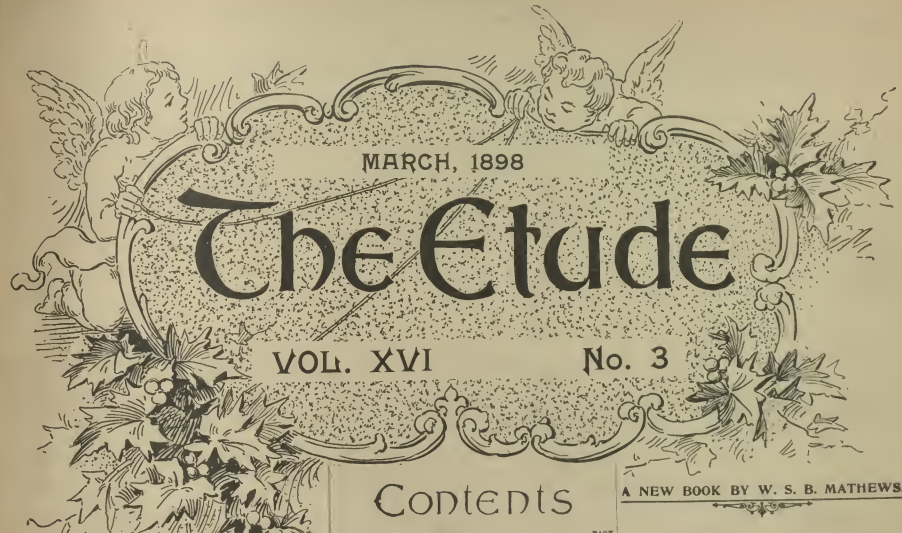
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The Etude

VOL. XVI

No. 3

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